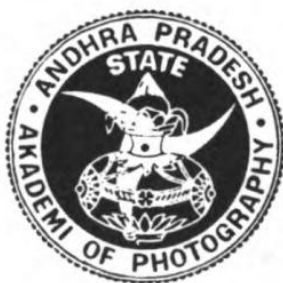


HISTORY OF PHOTOGRAPHY

INDIA 1840 – 1980

G. Thomas



**A Publication of
ANDHRA PRADESH STATE AKADEMI OF PHOTOGRAPHY**

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1981

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Published by Andhra Pradesh State Akademi of Photography

Cover Design: Dr. John A. Thomas

Printed in India at Sri Aurobindo Ashram Press, Pondicherry

Dedicated to the memory of my parents

“Oh! Call back yesterday

Bid time return.”

– Wm. Shakespeare

ACKNOWLEDGEMENTS

The Author acknowledges with grateful thanks his deep indebtedness to the following:

1. The Editor of 'History of Photography', Prof. H. K. Henisch and the Publishers of that Journal, Taylor & Francis Ltd., for their kind permission to make use of the matter in the papers of the Author, already published in that Journal.
2. Mr. Ray Desmond, Deputy Librarian, India Office Library and Records, London, for the vast amount of information, carefully researched and published by him.
3. The enthusiastic field-workers in India without whose willing and understanding co-operation, the research could not have progressed so far, viz. Prof. B. J. Maitra, Mr. Subrata Chatterjee, Mr. Biswajit Ganguly, Mr. K. N. Kittur, Prof. Shreekant Malushte, Mrs. Debalina Mazumdar, Dr. N. K. Mohanty, Mr. F. K. Motiwalla, Mr. K. L. Narayanan, Mr. C. Rajagopal, Mr. Waman Thakre, Dr. John A. Thomas, Mr. A. M. Varadarajan and Mr. Amar S. Yadava.
4. The National Army Museum, London.
5. International Museum of Photography, George Eastman House, Rochester.
6. Fotografisamlingen Kunstakademiet's Bibliotek, Copenhagen.
7. British Newspaper Library, London.
8. M. Pierre Harmant of France and Mr. David Haas of U.S.A. for the Bibliography of books tipped with actual photographs as illustrations.
9. The National Libraries in Bombay, Calcutta and Madras.
10. The Archives of the Governments of Maharashtra and Tamil Nadu.

11. Mr. Ami Chand, Col. B. J. Bhatt, and Mr. O. P. Sharma for photographs supplied.
12. Mr. M. S. Hebbar for assistance in getting the typescript ready.
13. The Madras Society of Literature & Science, Madras.
14. The Andhra Pradesh State Akademi of Photography for a Research Grant, and for coming forward to publish this book.
15. Last, but not least, Mr. Arthur T. Gill, Hon. FRPS, FRSA, the Chairman of the Historical Group of the Royal Photographic Society of Great Britain for his invaluable 'Foreword' to this book.

PREFACE

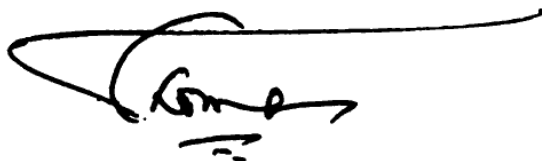
The subject of this book, History of Photography in India has not attracted much attention till very recently. However, Prof. B. J. Maitra of Bankura had been gathering data in his own unobtrusive way since a long time. But, it is to Mr. Ray Desmond, the Deputy Librarian of the India Office Library & Records, London, that the major credit for having researched into the considerable data at his disposal should go. His Report of 1974 triggered off much interest in the subject and has provided a considerable quantum of authenticated information into this practically virgin field.

The Author of this book has tried, with his many limitations, firstly, to mobilise an interest in the subject among Indians themselves; secondly, to create a field force, who could assist him with research in the various source spots of this vast country, and lastly, to obtain a small research grant from the Andhra Pradesh State Akademi of Photography, which might prove to be the forerunner of many others in future.

While setting down the proven facts of history in these pages, the Author is fully conscious of the fact that there is a good deal more of work to be done, along the lines adopted, in order to bring to light many facts and facets that are still lost in the cobwebs of time. All the same, in a fast changing scene, where sea changes in the political history of the country have added to the din and the dust that have all but obliterated the tenuous traces of history, especially in this new discipline of photography, this book should prove a much needed help to future historians, by providing them with a few well defined and proven landmarks.

It is our hope and prayer that the source material that may

be lying in private holdings in this country will not be allowed to be spirited away out of the country by the many photo-historians that seem to think that exotic India is a fertile field for them.

A handwritten signature in black ink, appearing to read 'G. Thomas', with a long horizontal line extending to the right.

G. Thomas, FRPS, Hon. PSA, FPSA, Hon. EFIAP
50, Sri Rama Mandir Road,
Bangalore – 560 004 India

FOREWORD

INDIA – a sub-continent; an area well over a million square miles; a population approaching half a billion (in the real meaning of that number); fourteen principal languages and hundreds more besides; mixed races; many religions; How can we wide-angle our minds to encompass these vastnesses? How can we focus on this long-ranging depth of field? In telling of photography in India, Dr. Thomas' solution to these daunting tasks has wisely been to divide and sub-divide again. Thus we face the complexities of the story in snapshot form and study the heavy album of views a single page at a time. The main story is divided into four phases and it is worthy of comment that, curiously, these phases of the main stages of photography also coincide with the periods of social change in the country. There is a good deal of inter-relation between the social scene and the photographic one. This is as it should be, for the important thing about photography is not so much the apparatus and the formulae, but the thought in man's mind which led him to make his picture.

In a country rich in past glories, and with this newly developing means of communication available, it is not surprising that the recording of the archaeology and architecture was a major activity in the first-flush years of photography. And, faced with a multitude of ethnic races, again it was a natural reaction that these should be pictured in all their variety.

Further to sub-divide, the author has studied each of his phases under a pattern of eight headings looking at the uses and applications of Photography, the supporting factors to its progress, its results and its practitioners, particularly noting the contribution of Indians. The formation of the Federation of

Indian Photography in 1953 takes its place in the Fourth Phase and we may here pay tribute to the author for his important role in bringing this body into being. With this infra-structure we are carried through the great story in sections we can absorb and it is left to our own minds to accumulate the pattern of progress.

Intriguingly however, photography escapes from the co-ordinates of time and technology. For the taking of a photograph is not merely a coordination of man's hand and eyes, it involves a contribution from the unlimited range of his mind. And this, the element of the mind, is unattached and timeless. Our forbears laboured with their cumbersome apparatus and their formidable chemistry. We are enriched with modern miracles of technical perfection. Can we meet the challenge that our photographs can speak as potently today as so many of theirs did in time past; the communication from mind to mind?

A handwritten signature in dark ink, reading 'Arthur T. Gill'. The signature is fluid and cursive, with a long horizontal stroke extending from the end of the name.

Arthur T. Gill, Hon. FRPS
Chairman, Historical Group,
Royal Photographic Society

October 1980

INTRODUCTION

Unlike political history, which is denigrated by a poet as

“The horrid tale of perjury and strife,

Murder and spoil, which men call history.”

the ‘history of photography’ is the story of men, honest and true, who set themselves to bend their mastery over a medium, in order that they might leave a lasting ‘image’ that could communicate not only across borders and boundaries, but also down the passage of time and distance.

There is a kaleidoscopic fascination in the history of photography in India, because there is a happy mixture of individuals drawn from different cultures, as well as their enthusiasm born of different motivations for this new found discipline. These mingle merrily with the vast events that were then sweeping the subcontinent, which was in a turmoil, and, where a nation was trying to rediscover its soul, that was torn and battered by cataclysmic political happenings of the day. In order, then, to understand the general urge of those who practiced photography, as well as to delve into the oft unrevealed reasons for certain executive actions of the rulers of the day, it becomes necessary to peer into the socio-political substratum existing then, so that we could paint the backdrop before we recall the *dramatis personae* that appeared on the stage with their magic box.

Socio-politically, by the end of the 18th century, India was in a confused state of affairs.¹ The hard-acquired unity of the country under the central Moghul rule had suddenly disintegrated, after the death of Emperor Aurangzeb. The erstwhile governors of Moghul provinces were asserting their independence and so were many other adventurers, who could muster a mercenary rabble to fight for them. The

British East India Company, which had originally coveted nothing but the 'spice and silk trade' of India, had, gradually, founded what were euphemistically called 'factories' in the port towns of Madras, Calcutta and Bombay. They felt that these 'factories' could now well be the focal points of a potential empire, if they could contrive to ward off the French challenge on the one hand to the monopoly they were seeking, and, on the other, if they could set one disgruntled princeling against another. By the early half of the 19th century, Britain had established a motley ramification under the Board of Directors of the East India Company, and backed it with a trained army, consisting of British soldiers and a Sepoy Army of mercenary Indians.

Some of their acts like the introduction of railways and the establishment of schools for educating the Indians may be considered as having been done mostly in their own interest; the railways to carry and distribute their merchandise in the vast hinterland and the schools to indoctrinate the educated elite into western ways, while at the same time fitting them to provide cheap clerical assistance to the rulers. All the same, one should admit that there was a realisation on the part of the administrators that they should do something to preserve the places of archaeological interest, which abounded in the form of temples, forts, mausolea and inscriptions on stone, throughout the country, and which, unfortunately, due to constant winds of change in the country in the past have had a raw deal mostly because of vandalism and neglect. An equally absorbing interest in making ethnological study of the 'types' of the people in the country, their customs and manners, their costumes and jewellery, and their fairs and festivals was greatly in evidence. The British were mightily proud of the destiny that had placed such a responsibility on their sometimes surprised shoulders, but, this was mingled with an inherent proprietary curiosity, combined with a sense of

mystery of things Indian, that they ill understood, and a deep concern for the history of the people, who had such great monuments to their credit. We take it, therefore, that these archaeological and ethnological surveys were born out of this curiosity and were scientifically motivated.

But, there are historians, who attribute other motives even for these, saying that the archaeological survey was a cover for mapping the country and the ethnological study was born out of a compulsive desire to indentify types on sight and to anticipate trouble by watching for developments at the regional fairs and festivals.

All was not well in the country, which was fast buckling under the rule of the British, who, by fair means or foul, were annexing territories and disinheritng the Indian Rulers in their rapid expansion. Since as early as 1806, and up to 1855-56 there had been, off and on, small, local insurrections in the country in places as far apart as Vellore, Bareilly, Chota Nagpur, Palamau, Moplah Districts and the Tribal areas of the Santals. But, when the British quantum of the Army in India was over-reaching its capacity, by sending out its troops to fight Britain's Wars in China and Persia, leaving often elderly officers, well past their prime, to command the garrisons in the country, the Sepoy Army, that had been chaffing under certain discriminatory treatment they were getting, struck a sweeping blow at the White Rulers in 1857, in collaboration with certain disgruntled princes, shaking the very foundation of the Company Rule. But, this insurrection, which started as a Mutiny of the Sepoys and which soon tended to assume the nature of a rebellion by some rulers of states, failed in its objectives, due to bad timing and lack of central coordination.

It should be noted, however, that the Indian Mutiny of 1857 did not have many repercussions in the Southern parts of the country, nor indeed was the entire social *milieu* of the country

involved in it. There were people, who were cooperating with the Company Rule, as they had done before with the Moghul or even parochial rulers. But yet, we suspect that there was a certain amount of cooling off of the rapport between the ruler and the ruled after the mutiny.

Though the beginnings of photography belonged to the mid-nineteenth century, we would be failing in our duty, if we ignore the considerable use to which 'camera obscura', the precursor of the later photographic camera, was put towards the end of the eighteenth century. William and Thomas Daniell, the accomplished artists, made extensive use of a camera obscura in making rapid and accurate sketches of the Indian landscape and buildings, as they made their voyage along the river Ganges, from Calcutta to Hardwar in 1788.²

Photography reached the shores of India in the comparatively placid pre-mutiny days. Invented in Europe in 1838-39, it was but natural that with increasing sea communication between Great Britain and India, this new craze of Europe, with its immense potential, should find its way to India soon enough. Indeed, Officers of the British Army, between service forays, and, Civilians in their District posts had so much leisure on hand that they did not know what to do to while away their time. In a country endowed with bounteous sunlight, they found opportunities offered themselves to indulge in the pastime of dallying with photography. These were soon followed by Indians of wealth and position.

We see that as early as January 1840³ Thacker & Co. of Calcutta were advertising in the daily newspaper, 'Friend of India' that they were selling imported daguerreotype cameras. It is clear then that there was a demand from people, who were keen to use them. Unfortunately we have no images of these early pioneers. The earliest claim is that M. Jules Itier,⁴ the Inspector General of French Customs, who was then doing an inspection tour of the Far East, between December

1843 and November 1845, touched the Coramandel Coast of India and some of the daguerreotypes, taken by him of the Temple of Pondicherry, have been discovered recently, thus putting his 'images' of India as the earliest known ones available.

As we scan the history of photography in India, we cannot fail to discern a certain amount of periodicity in the fortunes of photography in the country, possibly depending, to a certain extent, on the political climate of the times.

Thus, we could sort out four distinct phases in this history, which may be summarised as follows:

First Phase: The Introduction of Photography into India and a rapidly growing interest in it all round, which lasted from 1842 to mid-1880s.

Second Phase: This corresponded with the introduction of dry plate photography, a process requiring less skill and equipment, showing a Revival of interest in photography from 1880 and going on to the early years of the 20th century.

Third phase: This was a period of growth in 'popular photography' and resulted in involvement of Indians in a large way, and extended, possibly, from the mid-twenties of the Twentieth century and going on to 1953.

Fourth Phase: The Consolidation of Indian Photography, "of Indians, by Indians, for Indians", since the establishment of the Central Body, the Federation of Indian Photography.

Of these, the fourth phase, and even the third phase are so close to us to let us have a correct perspective of events and characters. Therefore, we shall confine ourselves, in our account, mainly to the first two phases, but, allowing ourselves a short survey of the third phase and be content with a mere synoptic glimpse of the fourth phase.

In our study of such a wide canvas, it may not always be possible to keep to chronological sequence. But, we could

adopt a certain measure of system analysis and proceed to consider the progress of photography under the following broad headings, viz.

- a. Commercial aspects,
- b. Applications of Photography,
- c. Governmental initiative,
- d. Organisational Photography,
- e. Experiment and Research,
- f. Photographic Education,
- g. Photographic Publications, and
- h. Indians as Photographers.

THE FIRST PHASE

(1840s to 1880s)

Commercial Activities:

The first known commercial photographer in India was F. Schranhofer, who had a calotype studio at 2 Kyd street, Calcutta (1849). In 1850, Augustus G. Roussac opened a daguerreotype studio in Bombay. Two years later, J. S. Newland opened a studio for daguerreotype portraits at 6, London Buildings, Calcutta. Though daguerreotype studios persisted as late as 1868, the fact that results could not be duplicated by this process made them give way to calotype establishments in India as everywhere else. Fred Fiebig, who was an experienced lithographer (1847), turned to calotype and took large numbers of studies of Calcutta, Madras and Ceylon. Also working in Calcutta in the late 1850s were Herr Krumholtz⁵ (1, Jaun Bazar St.), T. Reinecke (15, Chowringhee Road), Livezey (8, Hare Street), F. W. Baker (1-2 Wellesley Place), J. Paul (7, Old Court House Corner), Petter (1859), William Johns (13-3 Cossitollah Street), Guillaume Berger (5, Waterloo Street), Duval and Company (28, Tank Square), Conway Hart (7, Esplanade Row), Mrs. E. Myers (7, Old Court House Corner), F. Schwarzchild (1, Jaun Bazar Street), and W. M. White (172, Beachers' Buildings, Wellesley Place). The renowned Signor Antonio Beato⁶ who earlier was with Robertson in Crimea, also set up a studio in Calcutta at 37, Cossitollah Street, in 1859.

Some of these studios also sold photographic apparatus and chemicals. Among these were G. E. Petter and R. C. Lapage & Company (1, Tank Square),⁷ the latter advertising the fact that they were 'Importers' of equipment from abroad, as well as the fact that they were selling paper, with brand names like

Marion's, Hollingworth's, Canson's, Towgood's, Tuner's and Whatman's.⁸ All these dealers also sold 'Photographic Tents', obviously for preparing wet collodion plates on location. In Bombay, as early as 1857, Messrs Johnson & Henderson⁹ issued their first *Indian Amateur Photographic Album*. We read from the recorded minutes of the Photographic Society of Madras in 1858¹⁰ that photographers abounded all over the country and "so great is the demand for photographic chemicals that Messrs Flynn & Co state that they have difficulty in supplying it."

Bourne & Shepherd is the only firm of those days, which is still very much in existence in Calcutta today, though it has changed hands many times. Because of its unique continuity, this firm merits a little detailed attention. Charles Shepherd and A. Robertson¹¹, an inspecting Post Master of the Agra Division (and not to be confused with James Robertson, the Crimean War Photographer), started their firm of 'Photographic Artists' in Agra in 1862. The firm moved on to Simla, the Viceroy's summer capital, in 1864. In the same year, one Samuel Bourne, a bank clerk from Nottingham, who had arrived in India in 1863, joined Howard at Simla in business. So, Howard & Bourne¹² was established in Simla in 1865. Soon, these two firms amalgamated, Robertson dropping out in the process, leaving 'Howard, Shepherd & Bourne' functioning. In 1868, Howard left the partnership and the firm then became 'Bourne & Shepherd',¹³ with one of its studios in Calcutta at 8 Chowringhee Road. Charles Shepherd was an accomplished photographer as can be inferred from the fact that 25 of his photographs were included in H. H. Cole's *Architecture of New Delhi* of 1872. Meanwhile, Bourne's reputation as a photographer was also rising, with his arduous expeditions into the Himalayas, where he reached the 18,600 foot Manirung Pass and photographed it. That was the highest point from which photographs had been taken up to that time

and for many years afterwards. His expedition to the Himalayas was a saga of enterprise and adventure. It is said that his equipment of cameras, 250 x 12" by 10" plates, 400 x 8" by 4½" plates, chemicals, tents and provisions called for thirty bearers.¹⁴ After endless hardships and tribulations, he returned with 147 glass negatives. As one reporter remarked, "we are constrained to admit that the artist is possessed of manipulative and chemical resources shared in common by few." The firm of Bourne and Shepherd flourished and was able to issue a catalogue of 1,500 photographs in 1866. In 1870, Samuel Bourne returned to England.¹⁵ One K. Murray joined the firm as a partner in 1872. Charles Shepherd also left the firm in 1885 and returned to his home country.¹⁶ In 1883, the Bombay branch of Bourne & Shepherd was located in Esplanade Road, near Watson Hotel in Bombay. It still had branches at Calcutta and Simla, which were, however, listed as 'corresponding firms'. J. E. Shirmer was in charge of the Calcutta firm and W. McClumpte was designated the Manager of the entire firm.¹⁷

Applications of Photography:

In the early years when photography was rapidly getting in journalistic reportage, there was no clear demarcation between a professional photo-journalist and the free-lancing amateur. We have the instance of James Robertson and Felice Beato, who had met in Malta in 1850 and later in Athens, Egypt and Constantinople and who formed a partnership styled 'Robertson & Beato'. On hearing of the Indian Mutiny in India (1857), Beato of this partnership came to India to cover the cataclysmic events taking place there. However, by the time he arrived, the mutiny had subsided and he could photograph only its aftermath in North India. Soon, when the British Military Expedition left the shores of India for China, Beato joined the Expedition as photo

grapher.¹⁸ Beato recorded accurately and with dispassionate clarity the now historic centres of the Mutiny; the ruined barracks at Cawnpore, held by General Wheeler's forces; the Kashmir Gate at Delhi, which the 101st Fusiliers stormed; the Residency at Lucknow and the Secundera Bagh, with the bones of the rebels still lying in front of the building. He was using the albumen plates, which he had coated some months earlier in Athens. Later in 1886, while addressing the members of the London and Provincial Photographic Association, he said that he still preferred albumen plates to the gelatin plates he had used later in the Sudan in 1884-85.¹⁹ In India he met the Swedish water colour artist, Egron Lundgren, one of the early reporters of the Indian Mutiny, and the two paid the mutual compliment of borrowing from each other's work.²⁰

Many other amateurs played similar roles. Thus, Dr. John Murray²¹, though engrossed in his work as the principal of the Medical School at Agra, had the time and interest to send forty-four of his calotypes to J. Hogarth of London, for publication in 1853. Major R. C. Tytler of the 38th Native infantry, who started his photography in 1858, was an adept pupil of both Dr. Murray and Signor Beato. With the assistance of his wife, Henrietta, who was herself a no mean photographer, he had taken 500 calotypes of the Mutiny spots by 1859. As an officer, who was involved in the fighting during the Mutiny, he had the advantage of personally knowing many of the centres of the Mutiny. Dr. Norman Chevers,²² Secretary to the Medical Board at Fort William (Calcutta), published a *Manual of Medical Jurisprudence* (Calcutta, 1856), in which he visualised the potentialities of photography not only in identifying dead bodies, but also in confronting murderers with photographs of the gruesome effects of their crimes, in order to obtain a speedy confession from them. In Madras, Dr. A. Hunter, who was presumably a medical doctor, was greatly interested in Industrial Arts and their

applications, and he founded the Madras School of Industrial Arts in the middle of the fifties of the nineteenth century, and was its first Principal.²³ He had foresight enough to envisage the utility of including a training in photography to the pupils of the school, as well as to the employees of the Public Works Department as early as 1856.

Dr. A. J. Scott,²⁴ an early advocate of the waxed paper negatives, started collecting the portraits of his medical colleagues in Madras just as a hobby and then ended up by photographing many other residents of Madras. Dr. Fitzgerald (1856), who was in the Field Forces in Lucknow and Cawnpore, later went on to take many views of Bengal.²⁵ Dr. A. C. B. Neill (1856) exhibited in Madras a few newspictures of the Crimean War.²⁶ In Bombay, Capt. T. Biggs, the official Photographer to the Government of Bombay Presidency (1857) was succeeded by Dr. W. H. Pigou, who was a surgeon in the Bombay Medical Service. The latter contributed 61 of his excellent photographs to illustrate the book *'Architecture in Dharwar & Mysore'* by M. Taylor and J. Fergussons (London, 1861).

That photography was, even then, as it is today, a discipline that cut vertically across society, is amply evident from the fact that we come across military personnel, padres, administrators and other members of society, indulging in this new pastime, which kept them occupied, while at the same time giving them much pleasure.

Thus, we have Rev. Joseph Mullins (1856),²⁷ who advocated advance photographic surveys of roads and canals. In Agra, Rev. W. Simpson (1869)²⁸ was photographing the buildings near Muttra and Agra and these photographs, along with those of Lieut. Col. H. H. Cole, found an abiding place in the publication by the India Museum. His Excellency Lord Harris,²⁹ the Governor of Madras was an active member of the Photographic Society of Madras and his deep interest in

photography can be gauged from the recorded fact that he presided over a monthly meeting of the Society in April 1858. His Excellency Sir Charles Trevelyn³⁰, successor to the former as Governor of Madras, was exhibiting regularly in the Annual Exhibitions of the Madras Society. William Johnson of the Bombay Civil Service, tried a kind of photomontage, by photographing groups of figures and then pasting these groups against appropriate backgrounds. M. V. Portman, the Extra Assistant Superintendent at Port Blair in the Andaman Islands, was of the opinion that Indians were very good sitters for portraits. D. H. Sykes and Mr. Dwyer of Bombay were obviously free lance photographers, who were able to publish their photographs in the book, *'The Temples of Satrunjaya, Somnath, Girnar and Junagadh'* (Bombay, 1869).

In Madras, the Presidency Town in South India, there were many successful photographers, who exhibited their work in the Annual Exhibitions of the Photographic Society of Madras. Capt. Girdlestone of the 11th Regiment, Native Infantry, E. H. Butcher of Palhally, Williamson of Calcutta, Capt. Barwise, Lieut. H. C. Macdonald, W. E. Underwood, Minchin, Rhode, Capt. J. H. Shaw Stewart, Mr. Crake, Col. Hamilton, Col. McCally, Lt. Col. Ross, Dr. Fitzgerald and Mr. Nicholas are the names that we find mentioned repeatedly in the 'reviews' of the Exhibitions of the Photographic Society of Madras. Capt. Henry Dixon, 22nd Regiment, Madras Native Infantry, was responsible for producing an Album of photographs of the Temples of Conjeevaram. He had photographed the Temples of Bhubaneshwar and Poori, as well as the cave temples of Orissa earlier.

Special mention should be made of the photographic assistant of Capt. Tripe, by name Iyahsawmy,³¹ whose work evoked admiration at the Exhibition.

There were many other eminent men, among whom was a high percentage of medical doctors, who were in the vanguard

of scientific approach to their surroundings, and who were ingenious enough to think up many new applications for this new tool.

Geographical explorers, naturally enough, turned to photography, in order to bring back photographic evidence of their explorations. We have seen that Samuel Bourne was an intrepid mountaineer (1863), who used photography with telling effect. As early as 1859, we see interest in Photomicrography,³² and, Lieut. Jesse Mitchel, Adjutant of the 1st Native Veteran Battalion, was taking photographs of subjects of biological interest, using a compound microscope.

The imagination of the early workers was caught by the Binocular Camera, that was invented in 1849, for Stereophotography.³³ Thus, we see that Capt. Tripe, Dr. Pearl, Capt. A. N. Scott and R. Gill were taking stereoscopic views of places in Southern India. While Tripe and Pearl covered Trichinopoly and Tanjore (1858-59), Scott was specialising in views of Hyderabad and Secunderabad (1862) and Gill was covering the rock-cut temples of Western India (1864).

Governmental Initiative:

That the Government of the day encouraged photography is quite obvious from the account that follows. It all started with the Governor General, Lord Canning,³⁴ who was obviously impressed with the exotic settings in India, as well as the diverse ethnic types and cultures in the country. He wished to have an extensive photographic record of these, so that he could take it back to Britain, when he returned home. So, he took the initiative to encourage both military officers and civilians alike to take photographs of Indian life and culture, during their travels over the length and breadth of the country. Capt. Melville Clarke of the 1st Light Cavalry took pictures in North India for his book *'From Simla through Ladac and Cashmere'*. This idea of the Governor General

caught on, and soon people like Shepherd and Robertson, J. Waterhouse, W. W. Hooper, Houghton, Tanner and J. C. A. Dannenberg were taking photographs of the races and tribes of Hindustan. When a Photographic Department was set up in the India Office in 1865, it was from the surplus negatives obtained through the efforts of Lord Canning that the India Office processed and passed on to the India Museum in London enough photographs to bring out the book *'The People of India'*, which was published with a descriptive text on the ethnic groups of the country.³⁵

Even as early as 1858, the Governor of the East India Company's Military Seminar at Addiscombe, Surrey, had recommended that the Gentlemen Cadets, who were later to go to India, should be given some instruction in photography.³⁶ Photographic equipment, including 'tents' and 'Doolies' were issued to the Army in India in 1858.³⁷ The Military Department of the East India Company soon realised the advantages of maintaining photographic records of the military campaigns, and so, approved of the idea of encouraging army personnel to take to photography. Before long, this was extended to include the use of photography to record progress in the building of barracks, as well as in advanced surveys of new roads, canals, heavy cuttings and tunnels for railway lines. Rev. Joseph Mullins, a great advocate of these surveys, was responsible also for suggesting the idea of keeping records of Government pensioners, mainly in order to prevent impersonations while pensions were being drawn.³⁸ This idea was extended later to keep a record of known criminals, to help police investigations. Dr. Norman Chevers took it up from there to apply photography as a forensic help in investigation of murder cases.³⁹

Realising early enough their responsibilities for the preservation of monuments in the country, the Government ordered that wherever possible photographic records of architecture

as well as murals and inscriptions be made. Capt. Robert Gill (1868) of the Madras Army, took photographs of the caves of Ajanta and Ellora⁴⁰ and Capt. Linnaeus Tripe of the 12th Native Infantry was appointed (1857) by the Government of Madras, as the official Photographer to record the edifices, sculptures and inscriptions of the Southern Provinces, especially in "Madura, Trichinopoly, Tanjore, Chellumbrium (sic) and Mysore."⁴¹

Capt. Tripe was mainly working with calotype and made extensive coverage of the Southern Region. He brought out many albums, with authentic comments by eminent scholars of the day, who had intimate knowledge of the exotic places and the objects covered by him. He had prepared albums on Madura (in 4 parts), Puducottah, Tanjore, Trivady and Trichinopoly, Serirangham and Rayakotta.⁴²

In 1856, the Government of Bombay Presidency had appointed Capt. T. Biggs⁴³ of the Bombay Artillery to cover the Architecture of Ahmedabad, Beejapur, Dharwar and Mysore. Capt. E. C. Impey (1865) of the Bengal Staff Corps covered the areas of Delhi, Agra and Rajpootana.

On the creation of the Central Directorate of Archaeology in 1861, Lord Canning suggested to General Alexander Cunningham, the new Director, to use photography in archaeological survey,⁴⁴ and the latter readily agreed. The same idea was again underlined by Sir Stafford Northcote, the Secretary of State for India in 1867 and was passed on by Sir John Lawrence, the Viceroy⁴⁵ to all provincial governments. Thus, once again the idea of photographic survey was revived. Capt. E. D. Lyon,⁴⁶ formerly of the 68th Foot Regiment was commissioned by the Government of Madras (1872) to cover the ancient monuments in the South, whereas D. H. Sykes and Dwyer in Bombay and Lieut. H. H. Cole and John Burke in N. W. Provinces, did so in their respective areas. Forbes Watson collected and compiled these photographs and built

round them an extensive report, termed the '*Report on the Illustrations of Archaic Architecture of India.*' After a break of four years, General Cunningham was reappointed to archaeology, but this time as the Director General of Archaeology. His assistant, J. D. Beglar, who was an excellent Photographer, had produced 400 photographs for the Archaeological Survey of India before his retirement in 1880. It was not only in archaeology that photography was being employed extensively. The antiquarian, the architect, the sculptor, the mythologist, the historian as well as the ethnologist were all utilising photography to study and record their respective fields of interest. There were some like Capt. Tripe, who were adept in more than one of the above mentioned applications of photography. Dr. A. Hunter, the Principal of the Madras School of Industrial Art, realised the worth of photography and strongly urged its use to record the native crops of economic importance, as well as agricultural tools, machinery and implements in indigenous use then.

Of particular interest is the work done in Sind, by two Army officers, Capt. W. R. Houghton, of the 14 Bombay Native Infantry and Lieut. H. C. B. Tanner of the Royal Horse Artillery. In response to a directive from the Governor General's Foreign Department,⁴⁷ "photographic likenesses of the races and classes within the borders of each local Government was directed to be prepared and sent to the Central Committee of the London Exhibition." Both these officers worked diligently and by 1862 they had submitted a splendid collection of the portraits of the 'notables, trades, tribes, professions and callings of Sind.'⁴⁸

James Waterhouse (1842-1921), Royal Bengal Artillery, was one of the small band, along with Houghton and Tanner, to have contributed to the monumental collection of 468 photographs, published by the India Museum, London, in eight volumes, under the Editorship of J. Forbes Watson and

J. K. Kaye. His coverage was mostly from Saugor, Delhi and Allahabad areas. His services being transferred to the Surveyor General's office, he took photographs with the Indian Eclipse Expedition (1871-72), Transit of Venus (1874-5) and Eclipse Expedition in Nicobar Island (1875).⁴⁹

Organisational:

Like-minded people got together to form photographic societies in the three Presidency towns of Bombay, Calcutta and Madras. The Photographic Society of Bombay⁵⁰ was the earliest of these and was formed in October 1854, with Capt. Harry J. Barr as its first President. This Society started publishing its own journal in 1855, wherein the many trials and tribulations of photographers in the topics and the innovations and improvisations that they had to adopt to overcome these were all featured. It is on record that as early as February 1856,⁵¹ the Society organised its First Photographic Exhibition, the opening of which was graced by the presence of Lord Canning, the Governor General, and his Lady. Lord Elphinstone, the Governor of Bombay, presented Lady Canning with a collection of photographs, "put up in a very handsome red morocco portfolio, together with a copy of the Journal of the Society, bound in a similar manner" and requested her to become the society's Honorary Patroness, which she readily agreed to.

In January 1856, the photographers in Calcutta met and decided to form the Photographic Society of Bengal, with Dr. Mouat, as its first President.⁵² In the same year, this Society published the Journal of the Photographic Society of Bengal. Capt. C. B. Young and Dr. Liebeg were the two Vice-presidents. The members of the Managing Committee were Dr. H. Halleur, T. Reinecke, and Rajah Issur Chunder Singh. Besides the Rajah, another Indian, Rajendra Lall Mitra⁵³ was also in the Committee, being elected the Trea-

suror of the Society. During the next few years, the following persons figure as successive Vice-Presidents of this Society, viz. J. Rowe, J. Church, C. Durrschmidt, Lt. Col. C. Young and H. Scott Smith. In the early years, we find one Walter Bourne, M.D. as a Member of the Working Committee. It is not known, however, whether he was in anyway connected with Samuel Bourne.

In keeping with the fact that Calcutta was then the political capital of India, it was specifically written into the objectives of the Society that, among other things, the Society was meant for the "promotion and encouragement of photography throughout India." We know that the Society was conducting Annual Exhibitions of photography, though no detailed records of these are available.

In Madras, the Photographic Society of Madras was founded in 1856, at the instance of Dr. Alexander Hunter, M.D., the Principal of the Madras School of Industrial Arts, with Hon. Walter Elliot as its first President. As elsewhere, the Society in Madras too could count among its members a wide spectrum of both Civil and Military personnel, reaching out to the Governor of the Presidency, His Excellency Lord Harris himself. The roster of the Society lists among others, Capt. Barclay, Capt. Barwise, Col. S. Batten, Capt. Broune, Dr. Cleghorn, Cochrane, Lieut. Cole, Col. Congdon, Crake, Dr. Duff, Dr. Fitzgerald, Flynn, Col. Hamilton, Lafond, Capt. Logan, Col. McCally, Capt. Mitchell, Hon. W. A. Morehead, Dr. Neill, Nicholas Paton, Dr. Pearl, Poulain, C. Roberts, Capt. A. N. Scott, Capt. J. D. Scott, Dr. A. J. Scott, Capt. L. Tripe and W. E. Underwood.

There is no evidence of this Society having published any journal for its members. But, the Madras Journal of Literature and Science was persuaded to publish the proceedings of the Society, as well as the papers read at the Society meetings, and, therefore, served, for all practical purposes, as the Journal of the Society.

We have, in this same Journal, extensive reports of the Annual Exhibitions of the society, which, it is interesting to read, assumed very often the character of International Exhibitions, because of exhibits being received from many countries outside India, like Aden, Australia, China, England, Egypt, France, Ireland, Italy and Switzerland. In their Exhibitions held in 1880, we understand that the total number of pictures exhibited was as many as 1732.

It was then a practice to allow individuals, who had been collecting photographs, to exhibit a few of them and to award medals (gold and silver) to the best collections so exhibited. There were, of course, separate awards for the work of the entrants themselves.

The processes that were listed among the exhibits were Daguerreotypes, Collodion, Albumen, Oxymel, Calotype, Positive on galls, sunprinted photographs toned with gold, Wax paper negatives, Dry Collodion, and Negatives done on Dry Plates prepared by Dr. Hill Norris.

Among the exhibitors, we see the whole gamut of Military and Civilian personnel lined up. We begin with His Excellency Sir Charles Trevelyn, the Governor of Madras and end up with that interesting, but little known Indian Photographer, C. Iyahsawmy, who was the photographer in the Madras School of Industrial Arts and acted as Assistant to Capt. L. Tripe.⁵⁴

The meetings of this Society were enlivened by interesting papers read at them, which were based on personal, technical experiences of the respective authors. They included papers on 'Plain or Wax-Paper Process' by J. Mitchell, 'Photographic Printing Processes'⁵⁵ by Capt. L. Tripe, 'Oxymel Process'⁵⁶ using a mixture of syrup of honey and vinegar, by J. Tawse, 'Photographic Delineation of Microscopic Objects' by Lieut. J. Mitchell,⁵⁷ and a 'Mode of taking Stereoscopic Portraits with a Common Camera' by Lieut. L. Paxton.⁵⁸

Experimentation and Research:

The early photographers had quite a few problems, due to unhelpful, and often, hostile tropical conditions in India. To make matters worse, supplies of materials were limited. They were, therefore, trying their best to experiment with the available material and to modify their technique, in order to obtain the best possible results in the tropical climate. Thus, we learn that at the meeting of the Photographic Society of Madras, in March 1858, W. E. Underwood let the members into the secrets of how “to make an iodizing mixture for collodion, suited to the climate of Madras”, which, he had reason to believe, had succeeded with positive and negative collodion. On another occasion, Dr. A. J. Scott showed to the members the results obtained by a “new toning process, with Alkaline Chloride of Gold, which bids fair to supercede all former methods.” In that process, Lieut. Mitchell said that he was using lime juice instead of citric acid. Dr. Scott used nothing but carbonate of soda and gold chloride. A few weeks later, Mitchell, who had by then become a Captain, talked of a neat method he had evolved for preparing Albumenised paper for printing.

In Bombay, Captain Harry J. Barr, the President of the Photographic Society of Bombay described and demonstrated an ingenious roller slide he had invented.

In Calcutta, Mr. Fosberg reported⁵⁹ to the Photographic Society of Bengal, on his experiments with sheets of talc, as replacement for glass, “because”, he said, “talc is portable, easily worked with and the collodion film adheres very firmly to it.” He added that the process was cheap and in many ways suited to India. The Medical Officer in T. D. Forsyth’s Expedition to Yarkand in 1870, Dr. G. Henderson, suggested a three bath silver nitrate sensitisation for the iodised collodion plate, as an improvement on the single bath treatment.

Photographic Training and Education:

The Court of Directors of the East India Company having expressed their wish to encourage "this useful art of photography in any of the scientific and educational institutions under the control of the Government", they recommended to the latter to be prepared to furnish such institutions "with the requisite apparatus". In 1855, the Elphinstone Institution in Bombay started classes in Photography, with W. H. S. Crawford in charge of the teaching.⁶⁰ The class that started with 39 students in the first term, soon dwindled to 5 students in the third term. Therefore, it was considered wise and expedient to discontinue these classes for want of students.

In Madras, Dr. A. Hunter, the Principal of the Madras School of Industrial Art, started training classes in photography in 1856. This was followed by similar classes in the School of Industrial Art in Calcutta in 1858. Mr. Mallitte Oscar was in charge of teaching in the Calcutta school. The Thomason College at Roorkee conducted classes for those who were employed in photographing public work projects in 1864.

Photographic Publications:

Book illustrations in those far off days, before process block-making had come into use, were mostly actual photographs pasted into the books. Among the earliest work so treated in India was '*The Pagoda of Hallibeed*' by R. B. Oakley (London, 1859), of which only 25 copies were issued by the publisher, T. M'Lean of 26 Haymarket, each copy carrying fifty six plates, measuring 11" × 8".⁶¹ Similarly, there were many illustrated books published from Calcutta, Madras, Bombay, as well as from London. The general trend of these books was to depict the exotic architecture of India as well as to study the ethnic groups of the people of India, with their diverse customs and manners.

Thus, we had the albums of Capt. Linnaeus Tripe covering Madura, Trichinopoly, Tanjore, Trivady, Puducottah, Srirangam and Rayakottah. These were all done in calotype and mounted in separate albums, with suitable commentary by well known indologists of those days, like Rev. G. U. Pope, Rev. W. Tracey, Mr. Martin Norman and Mr. Boswell. Major Henry Dixon had, likewise, produced albums of the temples of Orissa as well as those of Conjeevaram. Only Dixon's albums did not have the benefit of the knowledgeable comments as Tripe's albums had.

The first manual of photography, published in India, was by John Blees (Bombay, 1877), entitled '*Photography in Hindostan: or Reminiscences of a travelling photographer.*'

Indian Photographers:

The earliest known Indian photographer was an amateur. He was Dr. Narayen Dajee, a graduate of the Grant Medical College, Bombay. He was the best outgoing student of the second batch of students, who passed out in 1852.⁶² In January 1855, the General Meeting of the Photographic Society of Bombay, reported that "several very fine specimens of prints of views and buildings from waxed paper negatives, the work of Dr. Narayen Dajee and a few portraits from collodian negatives, the work of Mr. Nasserwanjee Ardaseer were exhibited and admired."⁶³ In the Society's Exhibition in 1856, Dr. Narayen Dajee, then considered a prolific photographer, displayed about 200 prints! Dr. Bhawoo Dajee, the elder brother of Dr. Narayen was also an adept at photography. A contemporary of Dr. Narayen Dajee was C. Iyahsawmy of Madras.⁶⁴ He was the Photographic Assistant to Capt. L. Tripe, the Government Photographer of Madras. He was turning out such outstanding work on his own that he was being taken note of in the Exhibitions of the Photographic Society of Madras (1858-60). Before he was assigned as the

Assistant to Capt. Tripe, he was the Photographic Instructor in the Government Industrial Art School, Madras.

Among Indian Photographic business firms, one of the earliest was Merwanji Bomanji & Co., who advertised in October 1855 that they "have opened a depot for the sale of all materials required for the prosecution of the art of photography." In later years many firms were started in Bombay by Indians. Among these were Muccoond Ramchandra (1868-75), Madho Rao & Babjee (1867), Pestonji Dossabhoy (Girgaum Road, 1876) and Dady Limjee Pandey (1870).

In the Photographic Society of Bengal, founded in 1856, the Secretary was Baboo Preonath Seth and the Treasurer Baboo Rajendra Lall Mitter.⁶⁵ The latter was responsible for two books, viz. '*Antiquities of Orissa*', which was illustrated with collotypes of the photographs of J. H. Ravenshaw, H. C. Levine, Jon Beams, Joseph Armstrong and Capt. Waterhouse, and another, '*Buddh Gaya; The Hermitage of Sakya Muni*.'

At the monthly meeting of the Photographic Society of Bengal held on 29 October 1856, it was reported, "— that there was a native in the city of Lucknow, who took excellent photographic likenesses on glass, which were not, however, quite clear when transferred to paper. He is named Ahmud Ali Khan and it was stated that he might supply the Society with good pictures. He had found English collodion useless at Lucknow, and was obliged to doctor it after some plan of his own to render it serviceable."⁶⁶

An album of faded salt prints by Ali Khan, consisting principally of portraits of the residents of Lucknow, taken before the Mutiny, is housed at the India Office Library and Records, in London, and has been identified as Ali Khan's by Mr. John Fraser. It is said that Ali Khan became one of the leaders of the rebels in the Indian Mutiny, escaping after the

'relief of Lucknow', but was eventually pardoned under the Viceroy's amnesty.⁶⁷

There is an interesting speculation that Ali Khan, who married General Wheeler's 18 year old daughter, who survived the massacre at Sat Chaura Ghat in Cawnpore, after she became a Muslim,⁶⁸ might have been the same Ahmud Ali Khan.

There were many Indians, whose assistance was invaluable to the Government in their archeological survey. Among them was Hurrichand Chintaman, who made notable contributions to the book, *'The People of India'*, India Museum, London, 1868-75. Others were P. C. Mukherjee, Shivshankar Narayan, Muccoond Ramchandra and Lala Din Dayal.

Darogah Haji Abbas Ali was a retired Municipal Engineer of Lucknow, who was responsible for the *'Lucknow Album'* (1874)⁶⁹ and the *'Illustrated Historical Album of the Rajas and Taaluqdars of Oudh'* (1880). The former was in the nature of a guide to Lucknow and the latter took the shape of an exhaustive book, containing the photographic portraits of over 250 landowners of Oudh, along with a detailed synopsis of the genesis and the biodata of each and every one of them.

Lala Deen Dayal was a remarkable personality and was an outstandingly successful photographer, who earned the encomium of the British hierarchy, that was then ruling the country. Lala Deen Dayal had an engineering training at Roorkee⁷⁰ earlier in life and entered Government Service in 1866 as a Head Estimator and Draughtsman. His interest in photography, as an amateur, attracted the attention of Sir Henry Daly, the Agent to the Governor General in the Central Indian States. With the latter's help, he went on to take photographs of Lord Northbrook, the Governor General of India, as well as His Royal Highness the Prince of Wales and the Royal Party in 1875-76.

Among the princely order, possibly the earliest to take an

active interest in photography was Maharaja Sawai Ram Singh II of Jaipur. He was proficient in the Collodion Negative process, using which he had taken many photographs of people and places in Rajputana between 1850 and 1880. Besides, he had started a 'training centre' called 'Tasvir khana', for those who wished to learn photography.⁷¹ Over 2000 negatives by him were recently discovered by his great grand son, Col. Bhawani Singh, and handed over to the Palace Museum, Jaipur for safe keeping and study.

Photography, as a discipline, was picking up very rapidly in the country and those who were practising it were more than adept in utilising the full range of its possibilities and were quick enough to improvise, where there was need, so that they could meet the challenges of the tropical climate.

The End of the First Phase:

Looking back over this phase of the History of Photography in India, we can discern an initial spurt, followed by a period of intense activity, which, inexplicably, tapered off as we reach 1880. No doubt there was a serious crisis of confidence in 1857, when not only the sepoys, but also quite a few Rajahs and Taaluqdars made a brave but abortive attempt to throw away the rapidly extending stranglehold of the British on the socio-political economy of the country. The British, as a consequence, did feel apprehensive and, as a result, the easy fraternisation that was slowly getting established earlier, suddenly gave way to caution and aloofness. But, though things normalised soon enough as far as the activities of the photographic societies were concerned, there did come a lean period round about 1880, which is not easy to explain.

However, there was a revival of interest in the mid 80s, as we can see in the study of the 'second Phase'.

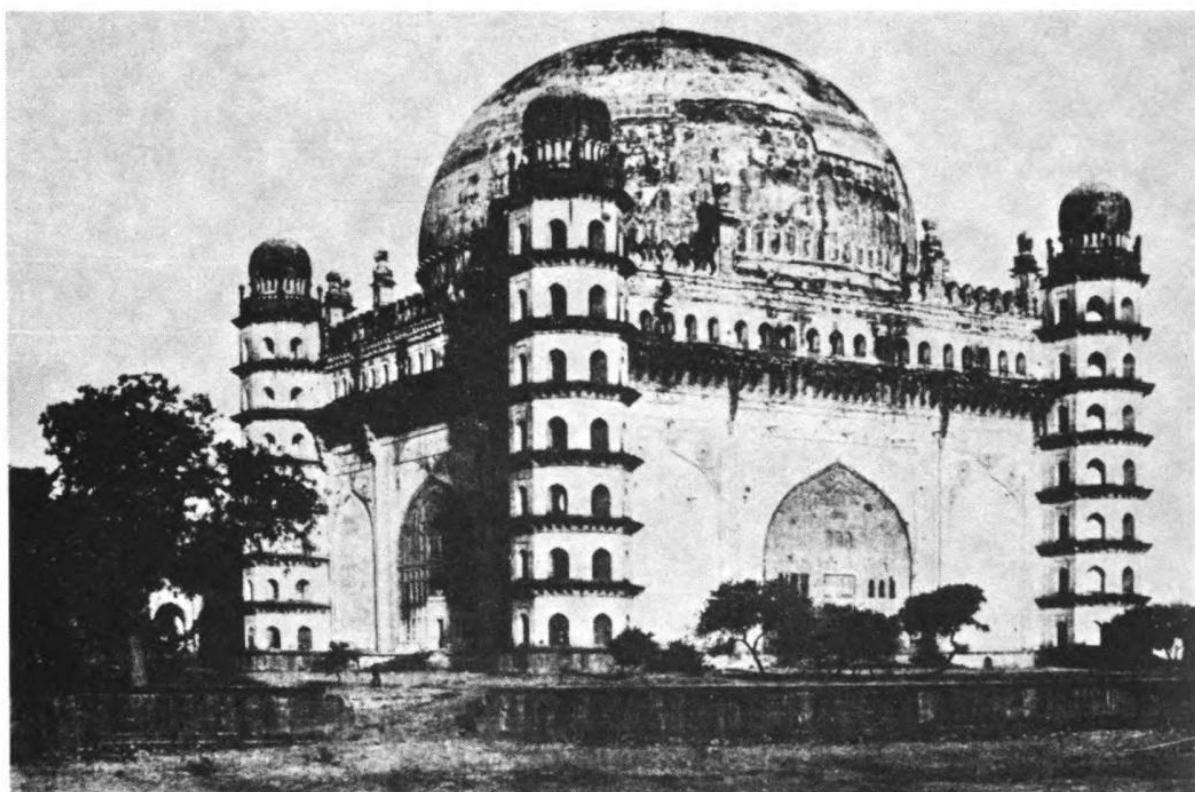


FIGURE 1. Capt. Thomas Biggs, Bombay Artillery, *Mahomed Shah Tomb, Gulbarga*, (c. 1855), Albumen print from Wet Collodion negative, 30 x 22 cm. Asiatic Society Library, Bombay.

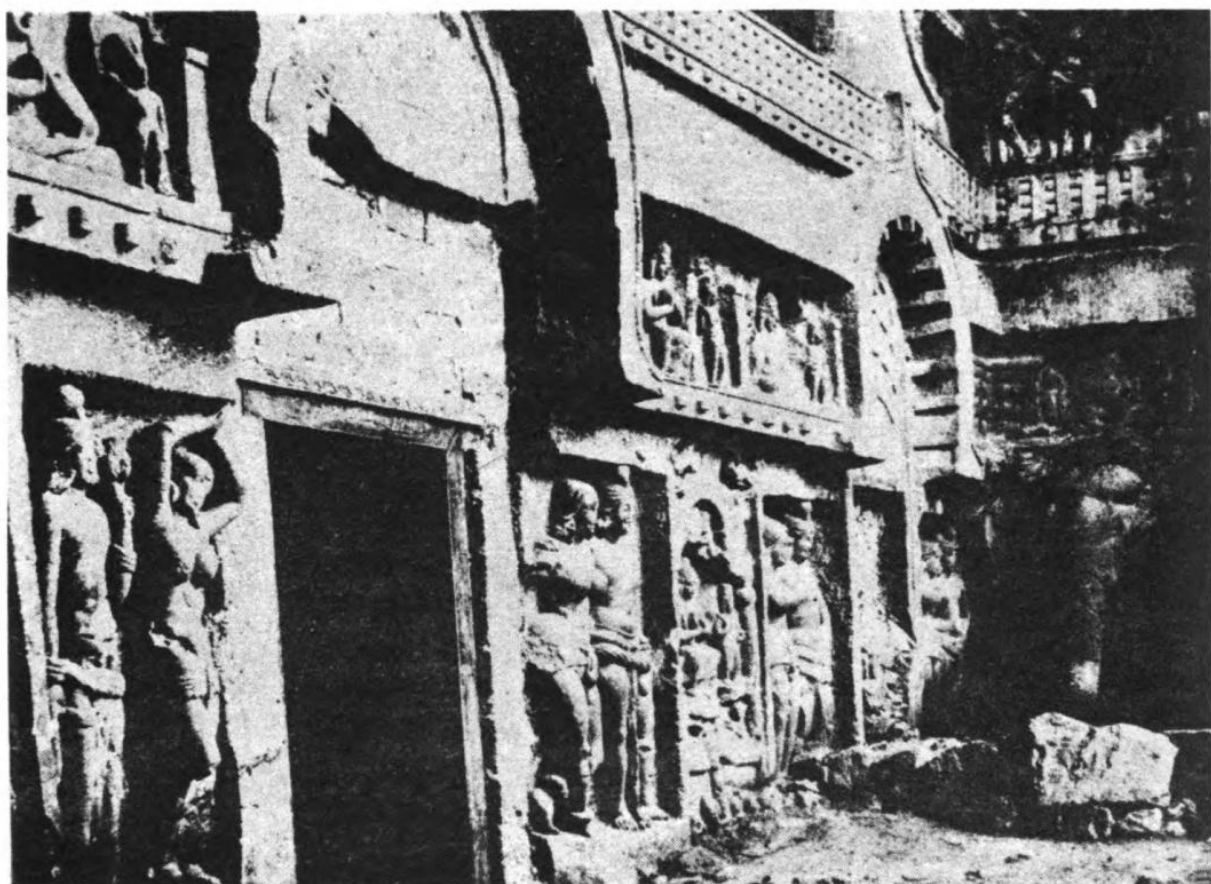


FIGURE 2. Capt. Thomas Biggs, Bombay Artillery, *Karla Caves*, (c. 1855), Albumen print from Wet Collodion negative, 30 x 22 cm. Asiatic Society Library, Bombay.

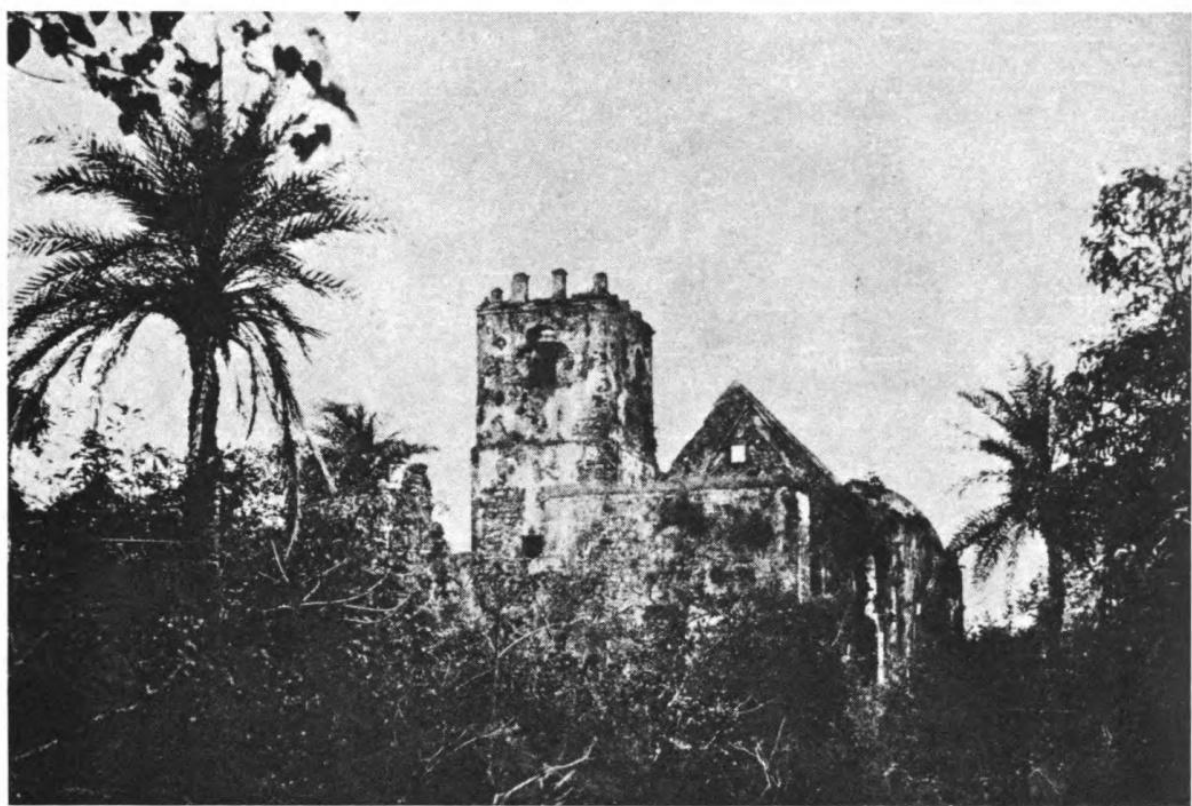


FIGURE 3. Capt. Thomas Biggs, *Bassein Fort*, (c. 1855), Albumen print from Wet Collodion negative, 30 x 22 cm. Asiatic Society Library, Bombay.

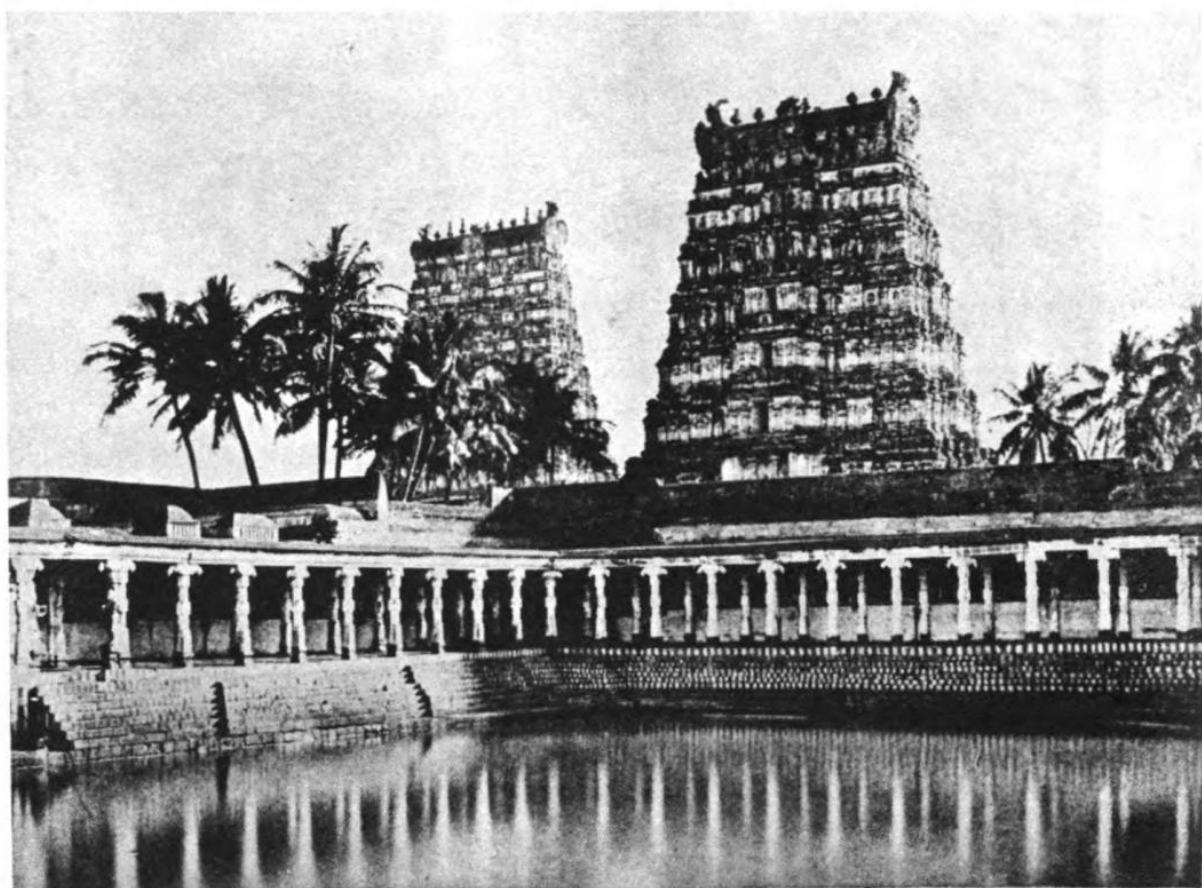


FIGURE 4. Capt. Linnaeus Tripe, *View of the Tank in the great Pagoda at Madura*, 106 (c. 1858), Calotype print, 30 x 25 cm. From the album 'Views of Madura', Connemara Library, Madras.

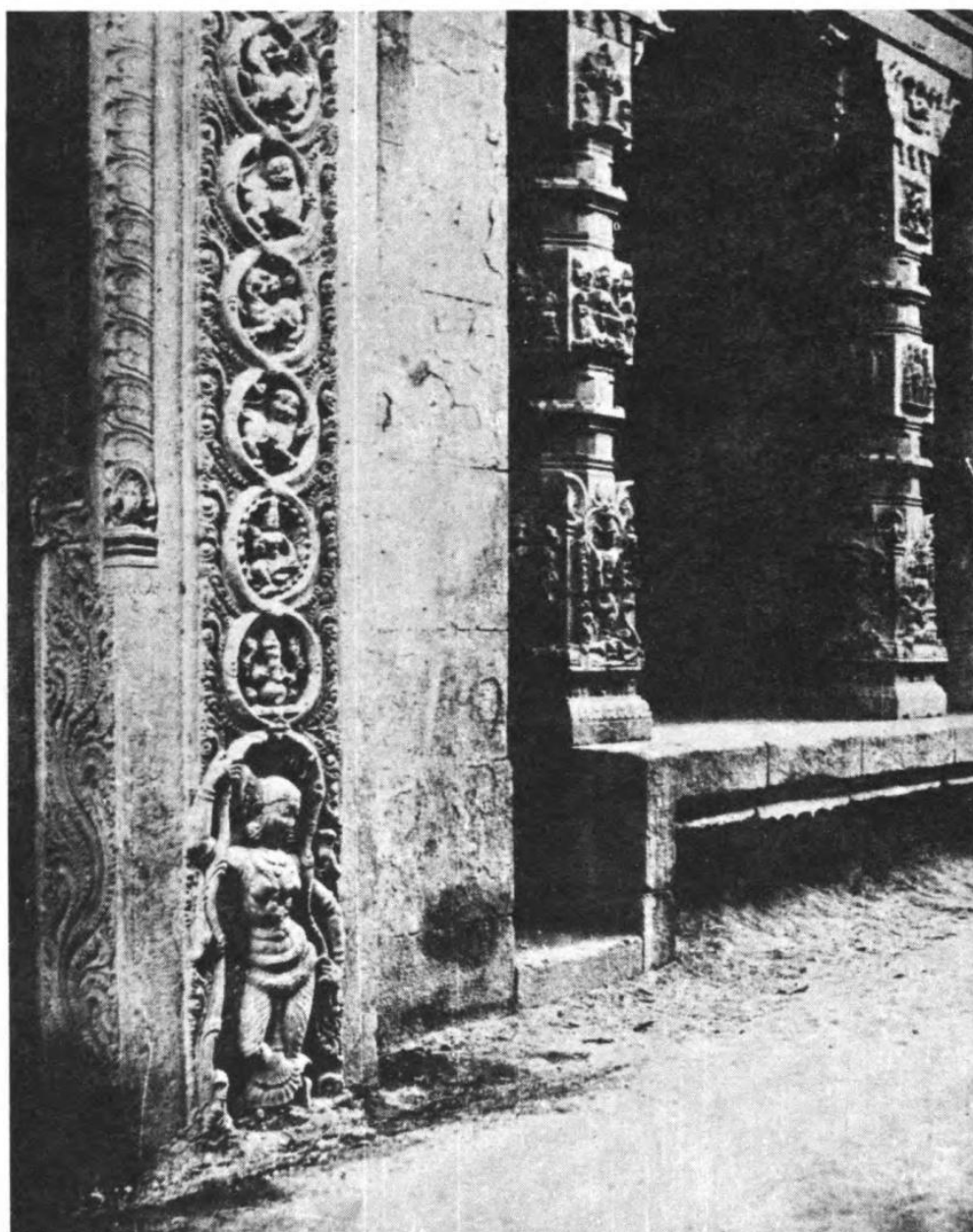


FIGURE 5. Capt. Linnaeus Tripe, *The Raya Gopuram, Madura*,¹⁰⁷ (c. 1858), Calotype print from waxed paper negative, 30 x 25 cm. Connemara Library, Madras.

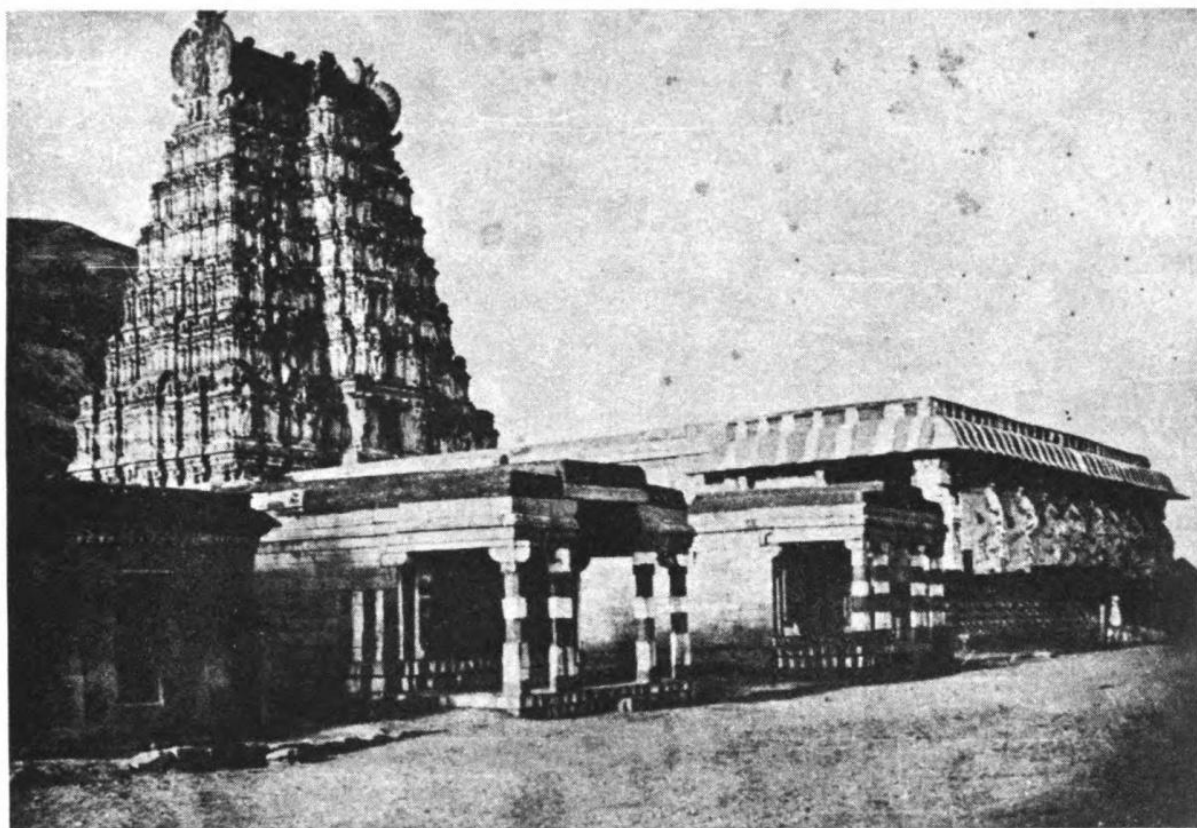


FIGURE 6. Capt. Linnaeus Tripe, *Secundermalai or Tiruparangundram*,¹⁰⁸ (c. 1858), Albumen print from waxed paper negative, gold toned, 30 x 25 cm. From the album 'Views of Madura', Asiatic Society Library, Bombay.

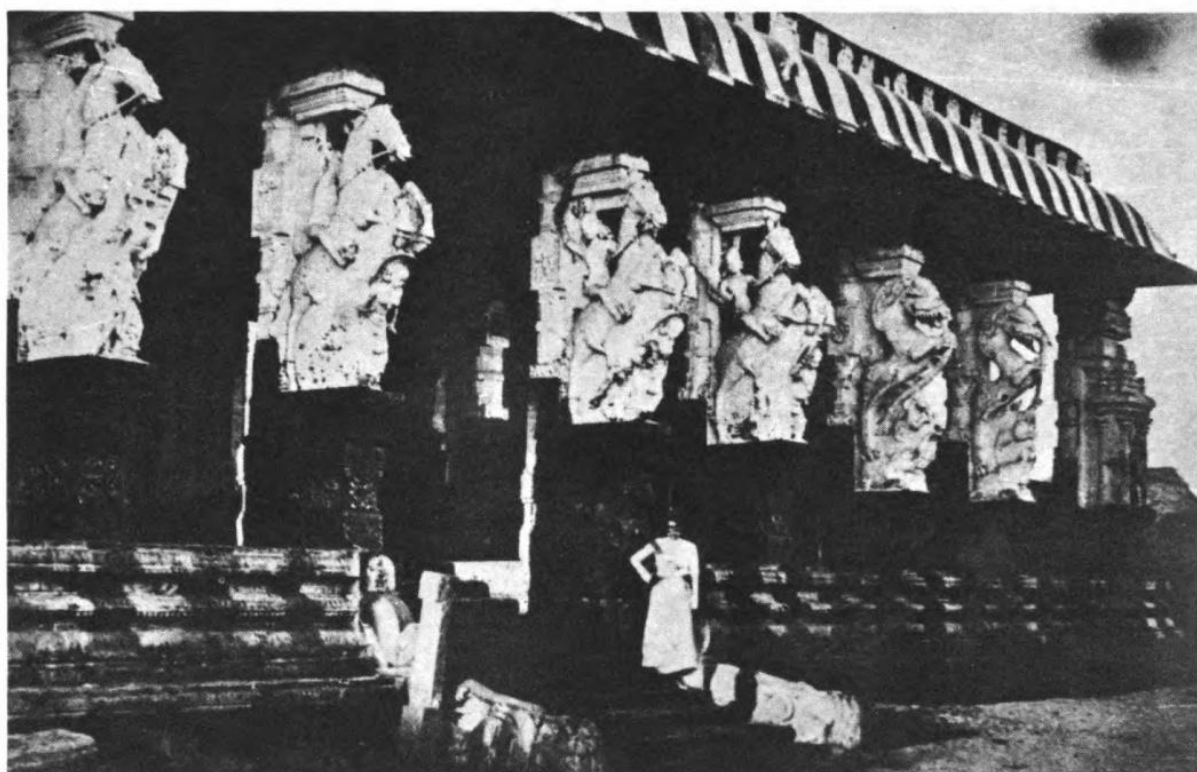


FIGURE 7. Capt. Linnaeus Tripe, *Front of the Mandapam at Secundermalai*,¹⁰⁹ (c. 1858), Albumen print from waxed paper negative, gold toned, 30 x 25 cm. From the album, 'Views of Madura', Asiatic Society Library, Bombay.

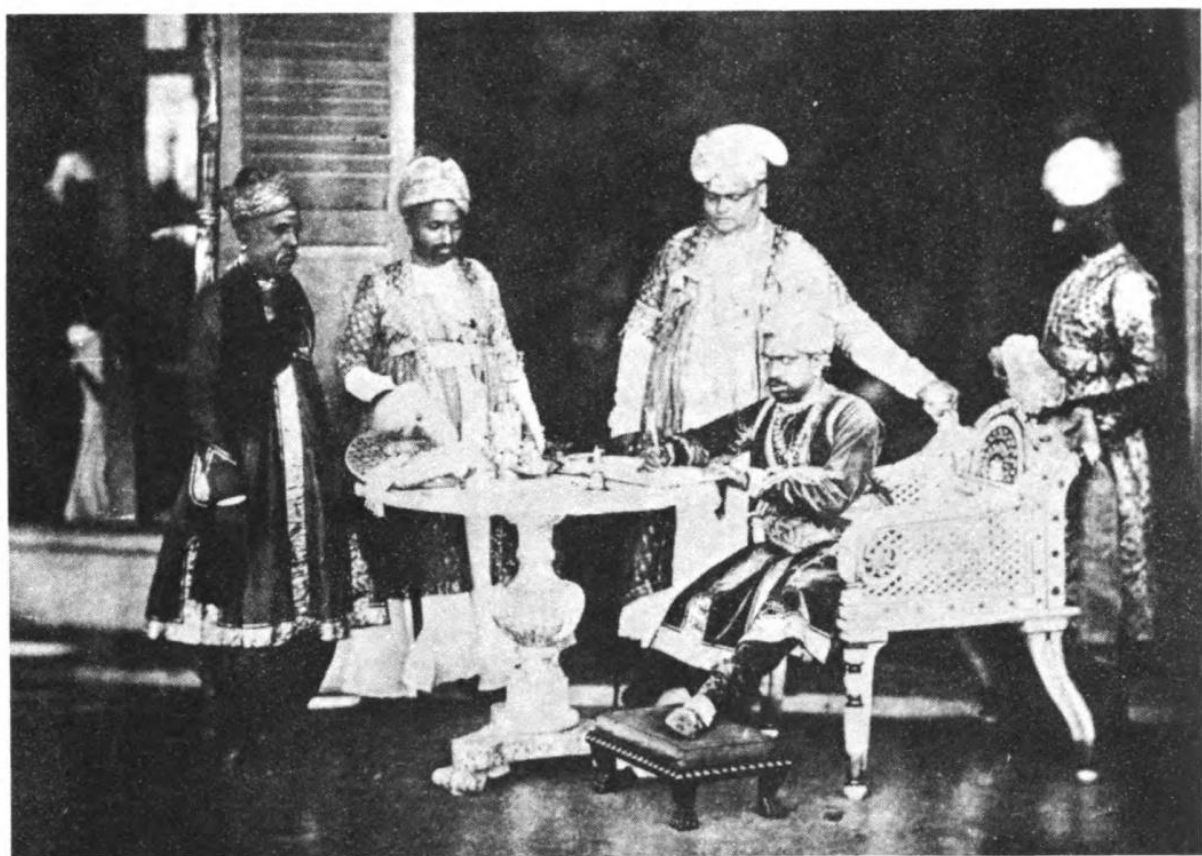


FIGURE 8. Capt. Linnaeus Tripe, *His Highness Tondaman Raja of Poodoocottah with his ministers*, (c. 1858), Albumen print from waxed paper negative, gold toned, 30 x 25 cm. From an album 'Poodoocottah', Asiatic Society Library, Bombay.



FIGURE 9. Capt. W.R. Houghton, 14 B.N.I., *Mirza Zainalabdin of Hyderabad*,¹¹⁰ (c. 1861), 15 x 10 cm. Albumen print from Calotype negative. From 'Sind Photographs', Asiatic Society Library, Bombay.



FIGURE 10. Capt. W.R. Houghton, 14 B.N.I., *Minstrels*, (c. 1861), 15 x 10 cm. Albumen print from Calotype negative. From an album 'Sind Photographs', Asiatic Society Library, Bombay.



FIGURE 11. Capt. W.R. Houghton, 14 B.N.I., *Dancing Girl*, (c. 1861), Albumen print from Calotype negative, 15 x 10 cm. From an album 'Sind Photographs', Asiatic Society Library, Bombay.



FIGURE 12. Lieut. H.C.B. Tanner, Royal Horse Artillery, *Dad Mahomed*, Officer, *Jekranee Horses*, (c. 1861), 15 x 10 cm. Albumen print from Calotype negative. From 'Sind Photographs', Asiatic Society Library, Bombay.



FIGURE 13. Lieut. H.C.B. Tanner, R.H.A., *Sirdar Khan Noomrya*,¹¹¹ (c. 1861), Albumen print from Calotype negative. From 'Sind Photographs', Asiatic Society Library, Bombay.



FIGURE 14. Photographer not known, *Dr. Narayen Daji*, (c. 1870), Original not available; copied from a halftone reproduction in a Marathi book, entitled 'Dr. Bhawoo Daji – Vyakti Kal aur Kartutwa' (Dr. Bhawoo Daji, the man, his times and his work) by Anant Kokoba Priyolkar.



FIGURE 15. Dr. Narayen Daji, *Vallabhpanthi Maharaj*,¹¹² (c. 1863), original not available; from a halftone reproduction in a Marathi book, 'Dr. Bhawoo Daji – Vyakti Kal aur Kartutwa' by A.K. Priolkar.

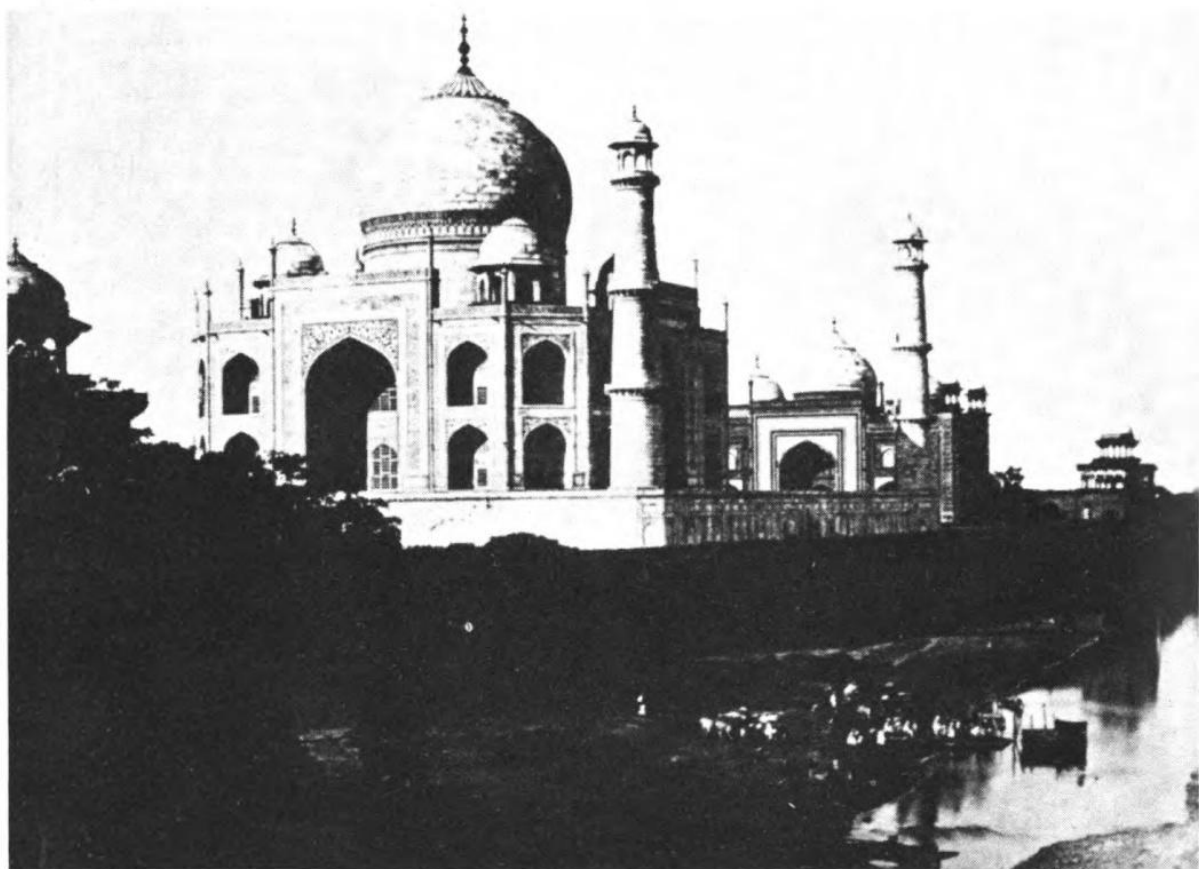


FIGURE 16. Capt. E.C. Impey, Bengal Staff Corps, *Agra, Taj, a near view from the river*, (c. 1865), 20 x 16 cm. Albumen print from Wet Collodion negative. From an album 'Agra, Delhi, Rajpootana'.



FIGURE 17. Capt. E.C. Impey, Bengal Staff Corps, *Ulwar, Temples and Tank*, (c. 1865), 20 x 16 cm. Albumen print from Wet Collodion negative. From an album 'Agra, Delhi, Rajpootana'.

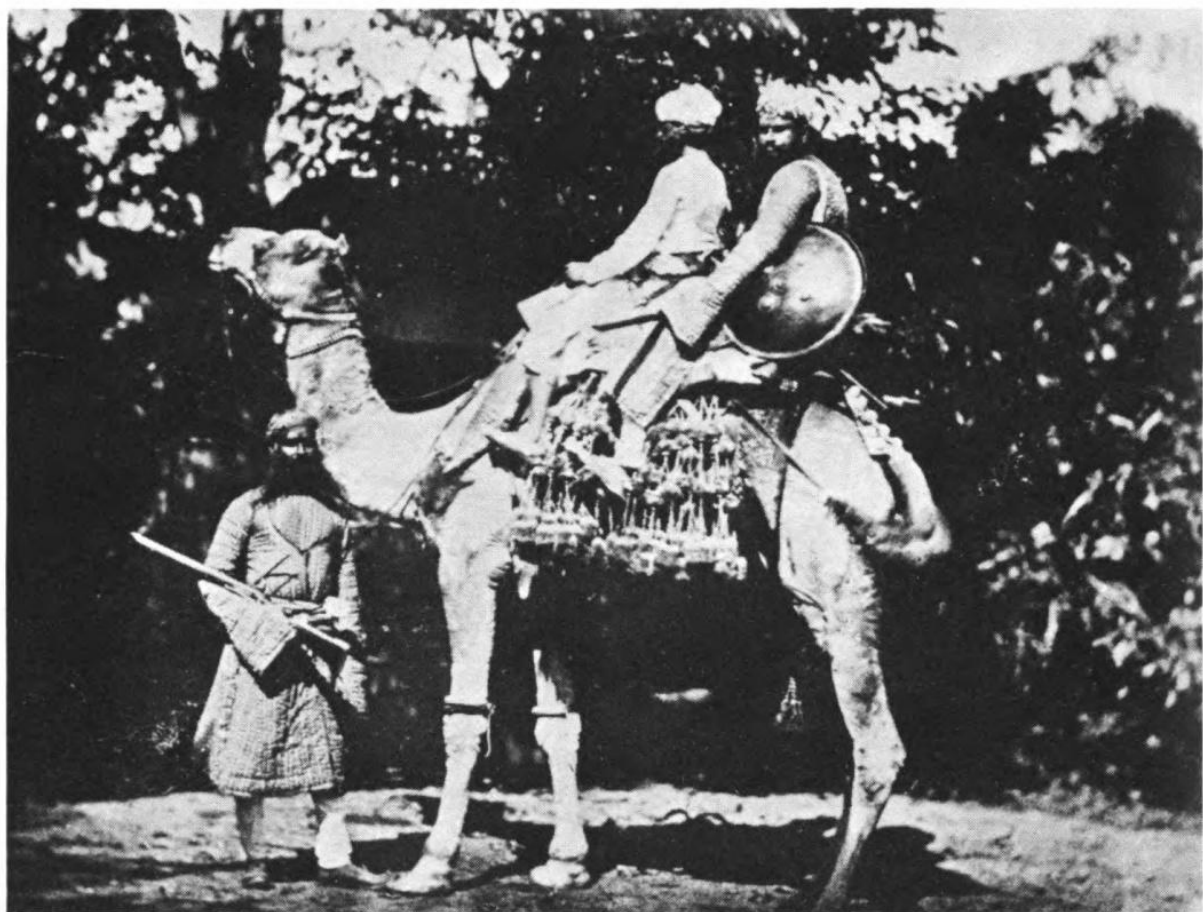


FIGURE 18. Capt. E.C. Impey, Bengal Staff Corps, *Riding Camel with trappings*, the figure on foot is a Rajput Thakoor. (c. 1865), 20 x 16 cm. Albumen print from Wet Collodion negative. From an album 'Agra, Delhi, Rajpootana'.

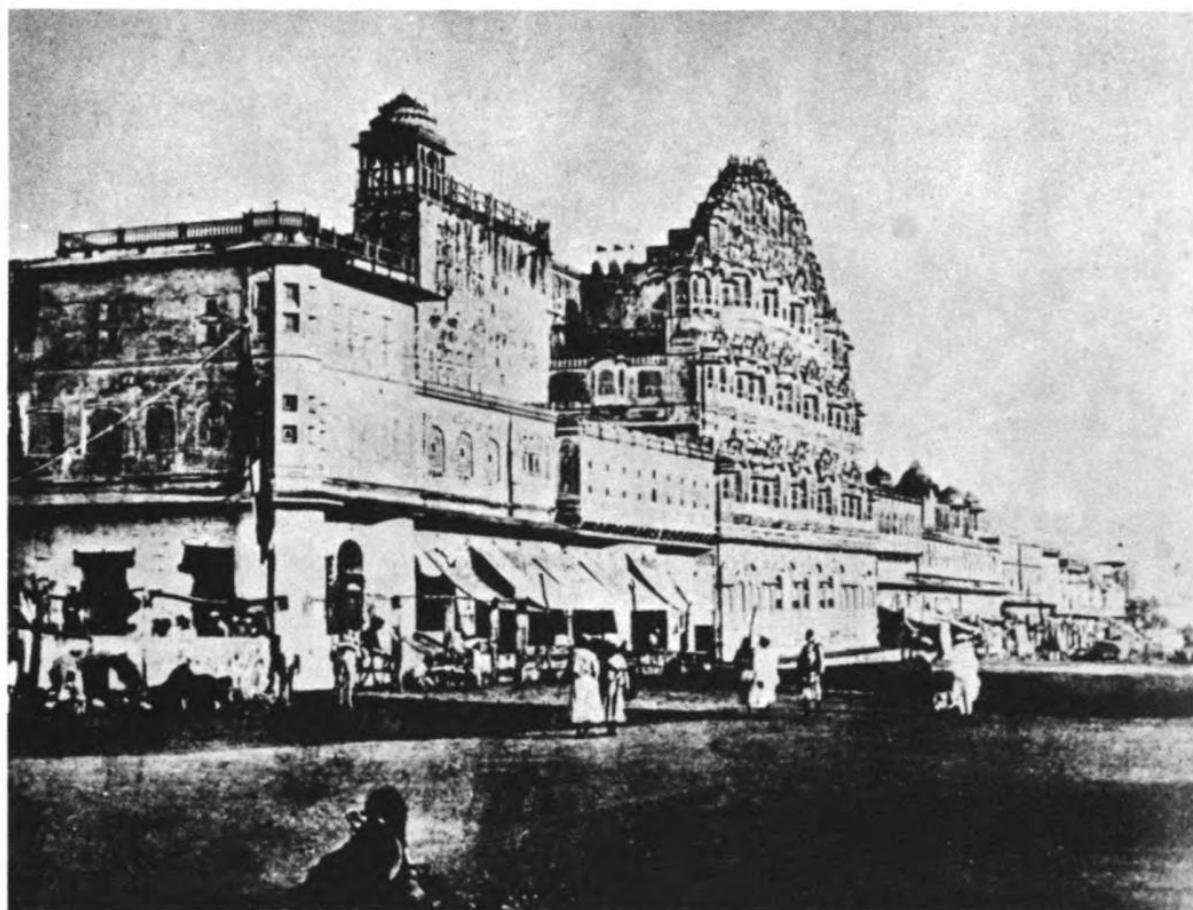


FIGURE 19. Capt. E.C. Impey, Bengal Staff Corps, Jeypoor – *The Hawa Mahal or the Palace of Winds*, (c. 1865), 20 x 16 cm. Albumen print from Wet Collodion negative. From an album 'Agra, Delhi, Rajpootana'.



FIGURE 20. Capt. E.C. Impey, Bengal Staff Corps, *Meeting of Rajputs of rank*, (c. 1865), 20 x 16 cm. Albumen print from Wet Collodion negative. From an album 'Agra, Delhi, Rajpootana'.

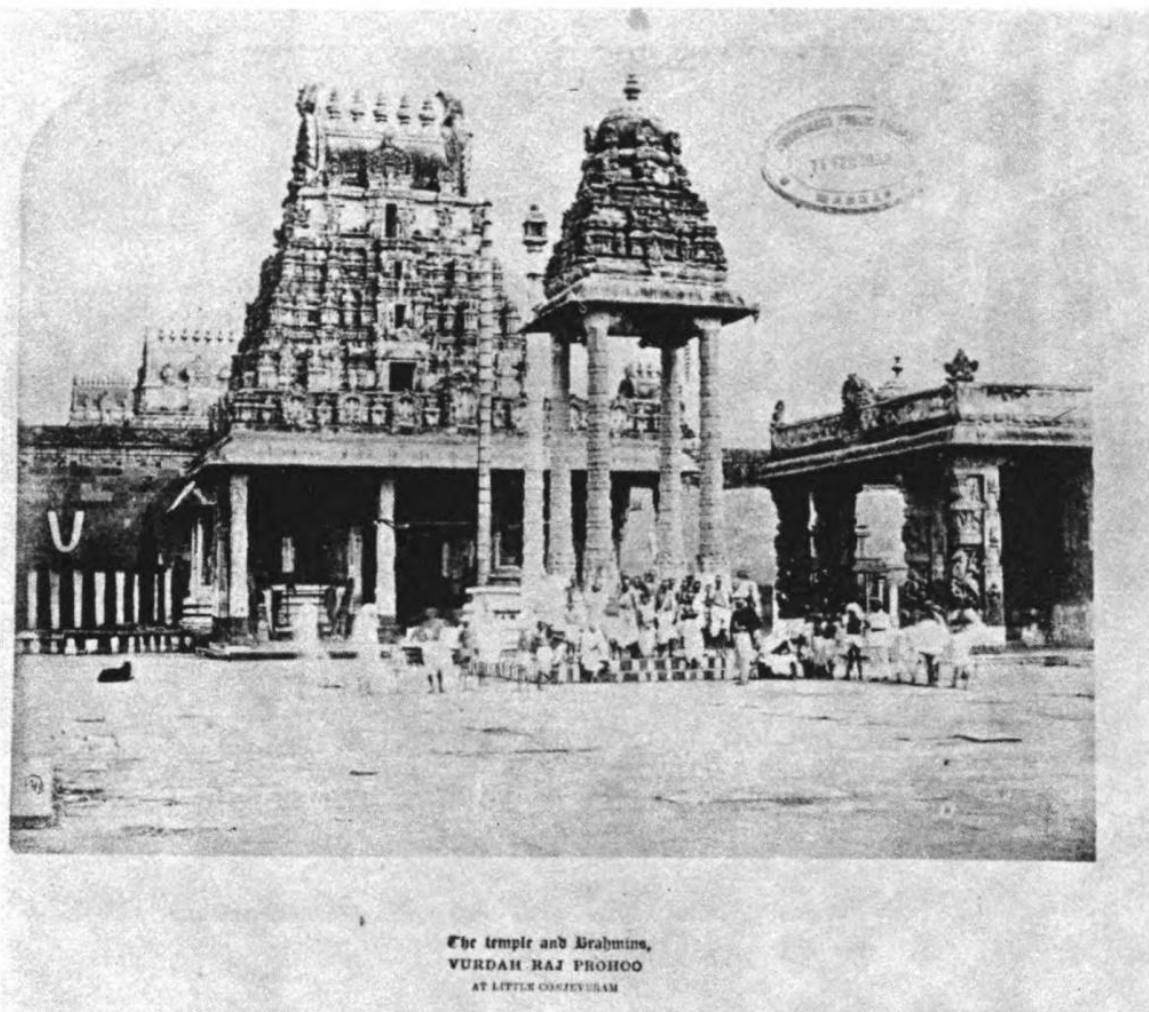


FIGURE 21. Major Henry Dixon, 22 MNI, *The Temple and Brahmins, Vurdah Raj Prohoo, At little Conjeevaram*, (c. 1868), 24 x 14 cm. Collodion print from album in Connemara Library, Madras.



FIGURE 22. H.C. Levinge, *Kapileshwar Temple, Bhubaneswar*, (c. 1860-80), 20 x 15 cm. Collotype from the book 'Antiquities of Orissa, Vol. II' by Rajendra Lall Mitra, Ravenshaw College Library, Cuttack.

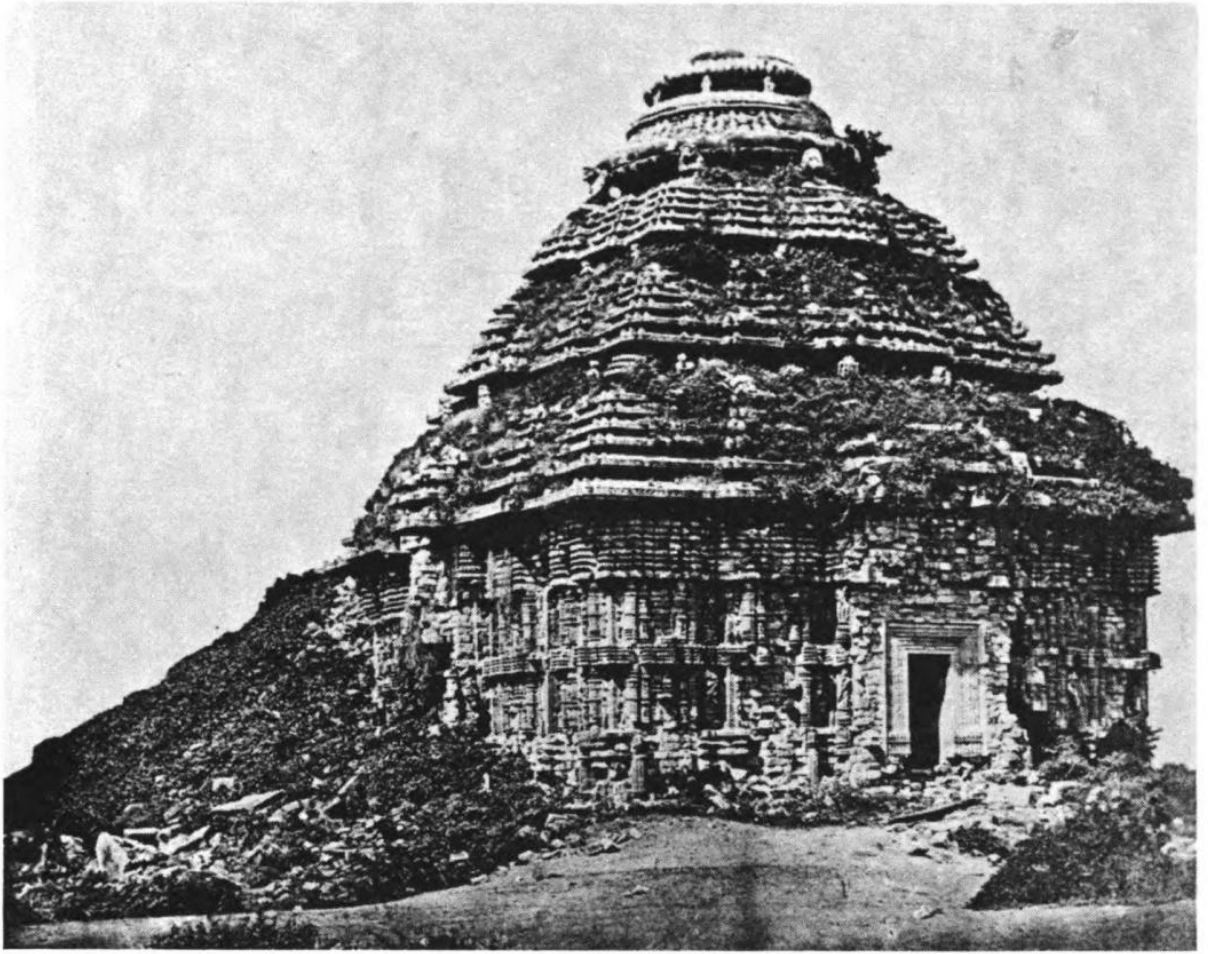


FIGURE 23. H.C. Levinge, *Konarak Temple (Black Pagoda)* (c. 1860-80), 20 x 15 cm. Collotype from the book 'Antiquities of Orissa, Vol. II' by Rajendra Lall Mitra, Ravenshaw College Library, Cuttack.

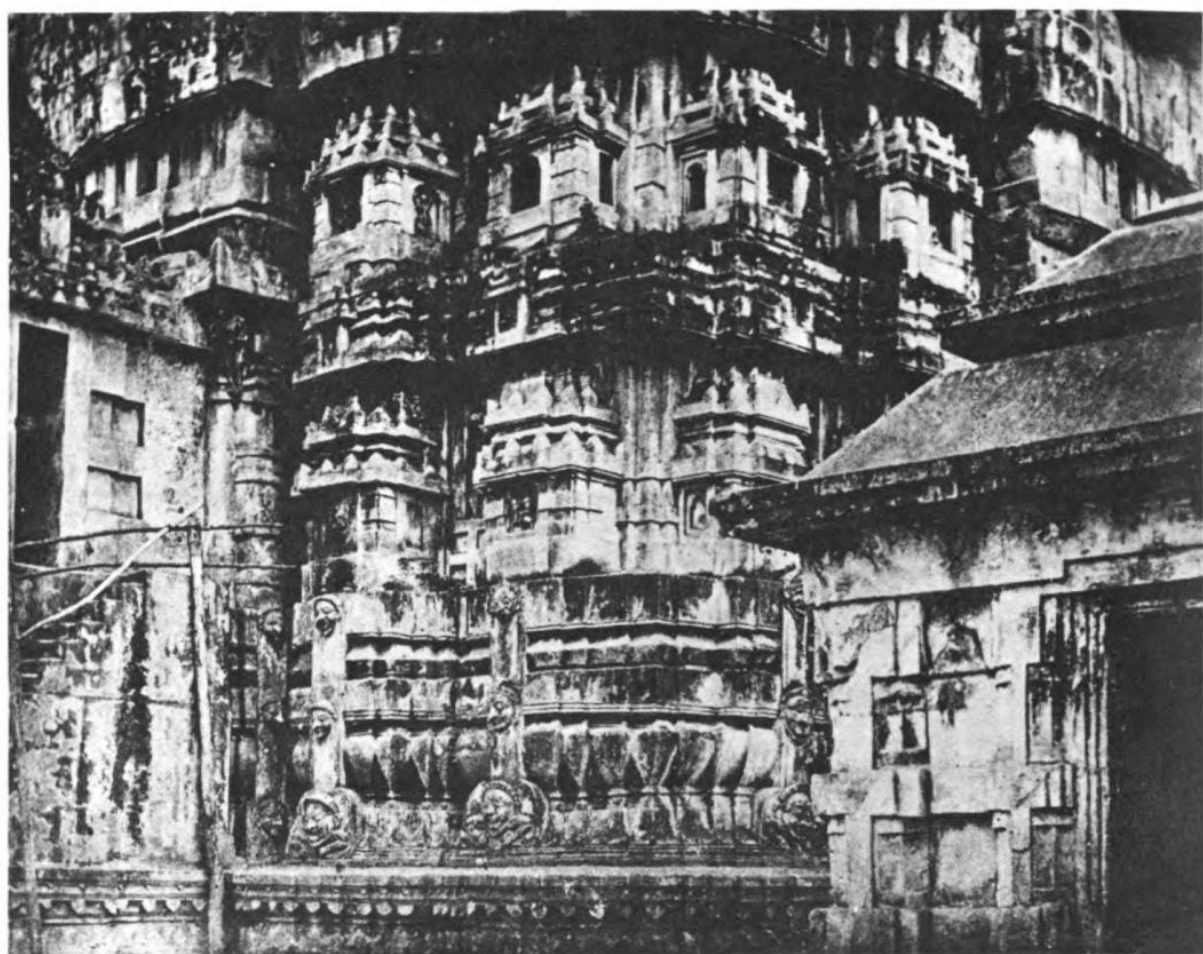


FIGURE 24. Joseph Armstrong, *Details from Jagmohan Temple*, (c. 1860-80), 20 x 15 cm. Collotype from the book 'Antiquities of Orissa, Vol. II' by Rajendra Lall Mitra, Ravenshaw College Library, Cuttack.



FIGURE 25. James Burgess, *Aiwali Slab outside the Durga Temple*, (c. 1874), 26 x 19 cm. Albumen print, gold toned. From the 'Report of the First Season's Operations in the Belgaum and Kaladgi Districts', Kannada Research Institute Library, Dharwar.

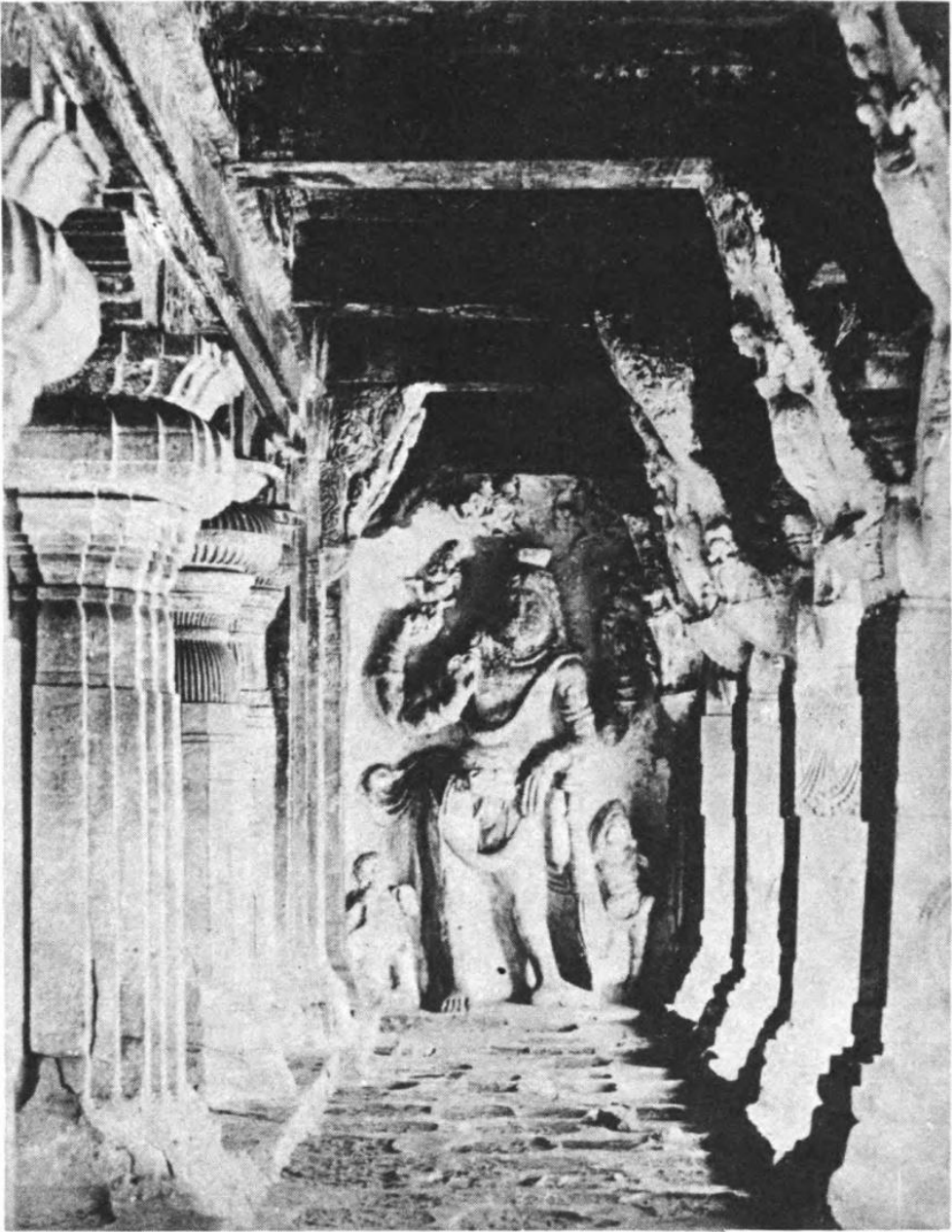
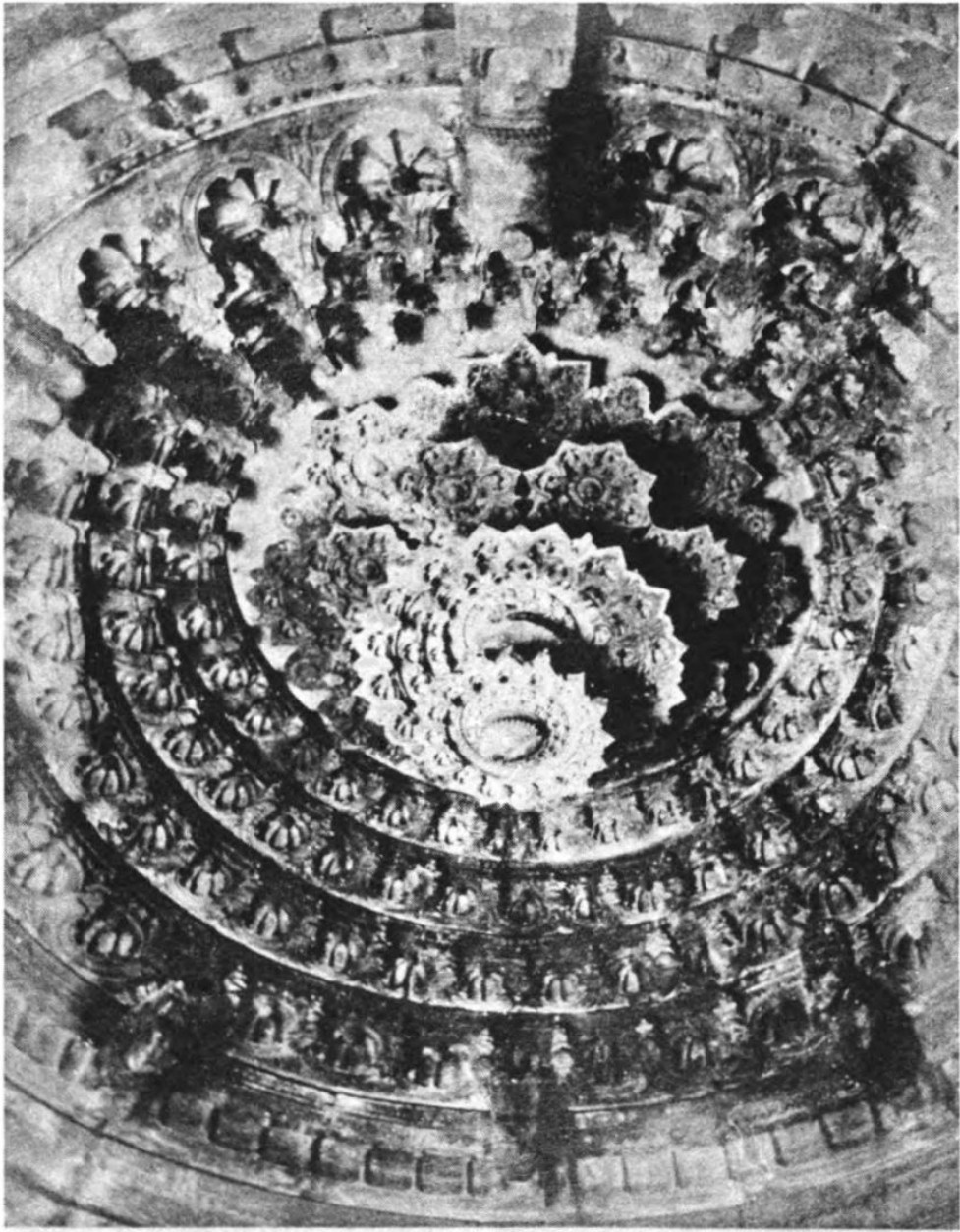


FIGURE 26. James Burgess, *Badami, Verandah of Cave III* (c. 1874), 18 x 22.5 cm. Albumen print, gold toned. From the 'Report of the First Season's Operations in the Belgaum and Kaladgi Districts', Kannada Research Library, Dharwar.



BELGAM - CEILING OF JAINA TEMPLE No. II.

FIGURE 27. James Burgess, *Belgaum – Ceiling of Jaina Temple*, (c. 1874), 19.5 x 24.5 cm. Albumen print, gold toned. From the 'Report of the First Season's Operations in the Belgaum and Kaladgi Districts', Kannada Research Institute Library, Dharwar.

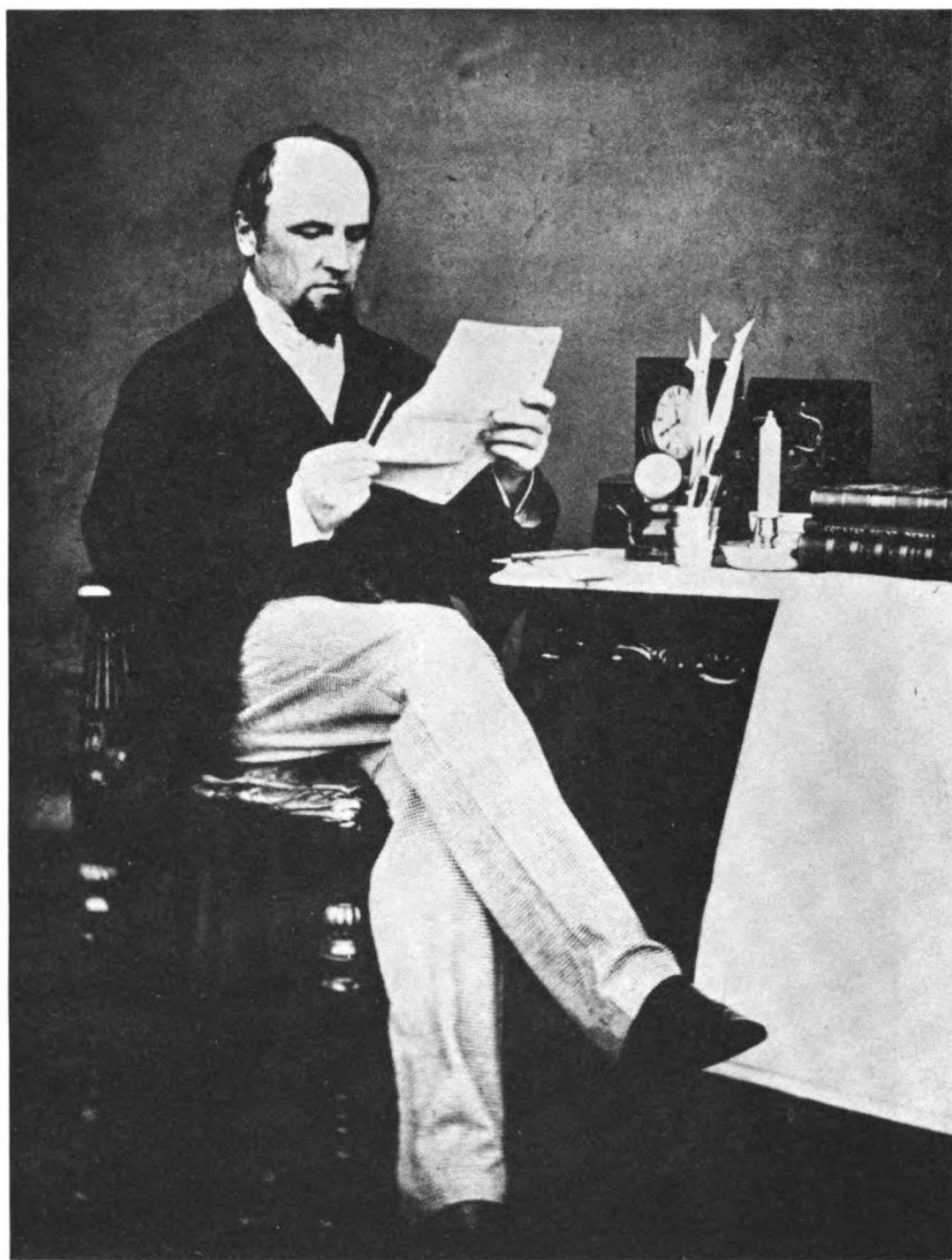


FIGURE 28. Bourne & Shepherd, *Lord Canning, Governor General of India*, (c. 1856-62), 30 x 25 cm. Wet Collodion negative with Bourne & Shepherd, Calcutta.



FIGURE 29. Bourne & Shepherd, *Unknown Model*, (c. 1860-80), Carte-de-visite, 9 x 6 cm. Albumen print, gold toned, mounted on thick, gilt edged card, with rounded corners, F.I.P. Archives.



FIGURE 30. Bourne & Shepherd, *Unknown Model*, (c. 1860-80), Carte-de-visite, 9 x 6 cm. Albumen print, gold toned, mounted in an album, behind an oval cut-out mat, F.I.P. Archives.



FIGURE 31. Johnstone & Hoffmann, *Unknown Model, possibly one of the Princely order*, (c. 1860-80) Carte-de-visite, 9 x 6 cm. Albumen print, gold toned, mounted on thick card, F.I.P. Archives.



FIGURE 32. Bourne & Shepherd, *Unknown Model*, (c. 1860-80) Carte-de-visite, 9 x 6 cm. Albumen print, gold toned, mounted on a thick card, F.I.P. Archives.

THE SECOND PHASE

(1880s to 1920s)

Sociopolitically, this period, which may be said to have extended from mid 1880s to mid 1920s, was one of uneasy peace between the ruler and the ruled in India. The British did their level best to mend their fences, after the rude shock of the Indian Mutiny in 1857. Firstly, the Queen issued a Proclamation, giving an assurance to the people of India that with the take over of the Government by the Crown, the people could expect freedom of religion. The princes were likewise guaranteed freedom from further encroachment of their domains. Simultaneously, the British abolished the anomaly of a divided Army, which was composed, hitherto of two sections, viz. the Queen's and the Company's. They were both amalgamated now into one Indian Army. In the administration of justice also, the anachronism of the Company's Courts, which were functioning as Sadar Diwan (Civil) and Nizamat (Criminal) Adawlat, were replaced by Chartered High Courts, one for each Presidency. The three main Universities, viz. of Calcutta, Madras and Bombay were established in order to standardise education. Thus, by and large, a certain amount of systematised Government was getting established.

The Indians too aware by now that to overthrow an Imperial Power of the magnitude of Britain, they needed much more than emotional ebulliance and that they had to stand united to succeed. The agitation for 'Home Rule' which the educated elite of the country started, was insidiously gathering momentum. Beginning with a certain modicum of 'responsive cooperation' with the rulers, this agitation was soon to jump the rails and slide into an attitude of 'frontal

confrontation' of a rapidly increasing proportion.

Indians having drunk deep in the springs of English literature – the literature of freedom and liberty – and having had instilled into them a renewed sense of pride in their own culture, as evidenced by the rich archaeological heritage of the country, which, ironically enough was underlined and emphasised by the concern of the British for the neglected ruins of the country, could not now reconcile themselves to a foreign rule. It was clear that their souls were in turmoil. Perhaps, if at this critical stage of flux the British had met the Indians halfway socially, and, fraternised with them, they might have succeeded in pouring oil over troubled waters. But, instead, there was a distinct aloofness in their attitudes and styles of functioning, for they had decided, instead, to go into their shells, socially speaking.

The progress of photography, during this period, is to be seen against this uneasy atmosphere. Surprisingly enough, inspite of the handicaps inherent in this situation, there was a steady catching up of the 'idea' of photography during this period.

Commercial Activities:

Though from the beginning India offered a sizeable market for photographic equipment and material, the opening of the Suez Canal in 1869, which shortened the voyage between Britain and India from a few months to a few weeks, gave an increased fillip to the trade between the two countries.

The introduction into India of the dry plate in 1870 and of 'Kodak Number One' camera in 1888 saw the dawn of a new era in photography in the country.⁷² The cumbersome field camera with its tripod and the even more uncouth 'darkroom tent', within which the wet collodian plate had to be coated afresh before exposure, were dampeners enough to all but professional photographers and the highly dedicated and the

adventurous among the amateurs. Now, the hand held camera and the dry plates offered the amateurs an ease with which they could photograph things outdoors.

Though in the earlier stages the photographic firms were confined to the three Presidency towns of Calcutta, Bombay and Madras, we find that by the 1890s they had proliferated to most centres, where the Army was stationed, such as Ambala, Agra, Bangalore, Lucknow, Mhow, Peshawar, Poona, Secunderabad and Trichinopoly, as well as to the capitals of Princely states, such as Hyderabad, Jaipur, Jodhpur, Kolhapur and many others.

The equipment and material available with those firms were necessarily those in vogue at the time, with an emphasis on "specially tropicalised equipment" to withstand the climatic rigours of the country.

If we sample a few advertisements of those days, we see 'Simplex' cameras, marked 'improved special', with both half-plate and full plate size being available, the former selling at Rs. 215/- to Rs. 295/- and the latter at Rs. 254/- to Rs. 365/- towards the close of 1890s. Of photographic plates, we had Wratten & Wainwrights as well as Ilfords marketing their products. 'Eastman's Permanent Bromide Paper', 'Novitas Transferable Bromide Paper', 'Taylor's Developing Trays', as well as 'Diphenal' brand Developer, T. H. Powell's Compressed Developers and Toning Baths, Thornton Pickard Shutters and Lens Hoods⁷³ were some of the items that we would have seen in camera club journals, being advertised in the market.

Of photographic studios, there were, by now, many established in the larger cities of India, because the craving of the people to have their 'likeness' taken had spread fast to these centres. In Calcutta, in addition to the firm of Bourne & Shepherd, we find that by 1883 there was another firm, Johnstone & Hoffmann (Chowringhee). It is said that Hoff-

mann, a German, came to Bourne & Shepherd as a retoucher, and then branched off with Johnstone, to set up his own studio. Another firm of repute was F. Kapp & Co., also situated in Chowringhee, but started in 1888.

In Bombay, Hurrichand Chintaman was the oldest firm (1858-81) and was situated in Medows Street. His son, Vasuntrao Hurrichand carried on the business after that. Bombay Photographic Company (1868-80) as well as Fakeerjee Purshottam (1886) were both located in Kalbadevi Road. Shivshankar Narayen established his business in the J. J. School of Arts premises (Esplanade). Viccino & Co. was started in 1878 and E. Taurines & Co. in 1886, the latter with a branch in Poona. Jamshedjee Bomanjee Patell, Davidas Veendravandas, Purvesjee Dadabhoy, Shapurjee Hormusjee Pavri, Babaji Sakharam & Sons, Purushotam Fakerji, Damodar Madhavrao, Nusserwanjee, and Shapoorjee Bedhwar were some of the firms in Bombay in 1890s.

In Madras, Soondram Bros. (20 Stringer St.,) was started in 1885 and was very popular with the well-to-do elite among the Indians. J. B. Newman (Broadway) and Nicholas & Co., (Mount Road) were both started in 1885. By 1903 Venkiah Bros. and K. Adikesave Pillai were having studios in Madras.

In North India, J. Burke (established 1874) was almost monopolising Panjab and the Frontier Provinces, by establishing his ateliers in Lahore, Murree, Mussoorie, Rawalpindi and Peshawar.

Weile had opened his studio in Bangalore as early as 1877. His business flourished and he entered into partnership with Klein and started his studio in Madras (Weile & Kleine, 1890). Molkenteller Maisch & Co., Secunderabad had sister firms in Madras and Bangalore, under the style of Molkenteller & Hammed. Fred Ahrlé & Co. started in 1889 and C. J. Brown in 1885, both in Bangalore, where business was brisk because of an extensive cantonment there.

In Madras, Del Tufo & Co. (Mount Road), who flaunted the legend, 'By Special Appointment to His Majesty the King of Italy', were having a special department for Amateur D & P Service. They also had a branch in the garden town of Bangalore on the fashionable South Parade. They advertised that they were making "copies, printed and finished on Albumenised Paper, Printing-out Paper, Bromide Paper, Platinotype Paper (cold and hot process) and Platinobromide Paper." They were offering to make "enlargements of all sizes from amateur negatives, finished with Pencil or Water Colours."

A very significant announcement was one by them saying that they had a "Carpentry Department for Repairing and Improving all Photographic Instruments." That only goes to show the amount of wood work and carpentry that had gone into the cameras of those days.⁷⁴

W. Lowe was operating from Mhow (1876-86) and so was Herzog & Higgins, a little later (1895). A. Sache & Co. (1881) in Dalhousie and Lahore, T. Winter (1886) in Murree and Rawalpindi, Alfred Baldwin (1887-97) in Jhansi and Cawnpore were flourishing photographers and so were Moses & Sons (1887-97) in Bellary, A. T. W. Penn (1886) in Ooty, Nursoo Dewjee Popal (1880) in Ahmednagar and T. A. Rust (1874) in Allahabad and Mussoorie. Even in the remote Mangalore, Ganpat Rao and his sons Abha, Kale and Shirdy were doing well from 1888.

The evergreen Lala Deen Dayal was extending his hold on princes and others with his studios in Secunderabad, Bombay and Indore.

Purdah system was still in vogue in the Northern parts of the country and ladies of good birth were averse even to be seen by men, outside their family. To cater to their whims Mrs. D. Garrick opened a Zenana studio in Waterloo Street, Calcutta in 1877. We see that she had to close down the next year. The

idea was however revived by Westfield & Co., Waterloo Street, with Mrs. Allan as photographer in 1885 and by Mitter & Co., Radha Bazar, in 1897, both in the metropolitan town of Calcutta. We understand that Lala Deen Dayal, the successful photographer turned portraitist, had already established a zenana studio in Secunderabad, with Mrs. Kennedy Levick in charge.

Applications of Photography:

Since 1871, when the gelatin emulsion plates had been suggested, there was, naturally, a slow steady swing towards the use of these in preference to the messy and cumbersome wet collodion process. Photography in India was closely following the trends elsewhere. Thus, Mr. Stevenson, of Madras Photographic Stores, in 1896 took the opportunity of importing the necessary apparatus and films for showing 'animated photographs'. The report on this early exhibition of 'moving pictures' said that "several of the pictures were very good, particularly the river steamers, a train entering a station, with the usual jostling of passengers, getting in and out, and the skirt dancers...."⁷⁵

'The Motorgraph', a new machine for projecting animated pictures on a screen, was being advertised by Messrs Watson & Sons. Though natural colour photography was a long way yet in arriving in the country, there was a tremendous amount of interest and excitement among the members of the Madras Photographic Society about the reports received from England of the new colour processes of M. Villedieu Chassagne, a Frenchman and Mr. Wallace Bennetts of Newquay in Cornwall.⁷⁶

Governmental Initiative:

The archaeological survey maintained its initiative in using photography extensively in their surveys. When Major General

A. Cunningham became the Director General of the Archaeological Survey of India in 1875, he laid down clear cut 'suggestions' for the preservation of ancient monuments.⁷⁷ Under him, James Burgess, as Archaeological Surveyor and Reporter did invaluable work with the camera.

A survey of Ajanta Caves, with photographic copying of the frescoes was started in 1878, side by side with copying of the paintings by artists.⁷⁸

Organisational:

For some unknown reason the earlier photographic societies in Calcutta, Bombay and Madras had wound up by the middle or early 1880s. But, we find a revival of interest in organisational activity once again in the country by the late 1880s. Thus, we find that the Society in Calcutta, now established with the name and title of the Photographic Society of India, was started in 1886. This was soon followed by the Amateur Photographic Society of Bombay (1887), Amateur Photographic Society of Madras (1888) and the North India Association of Amateur Photographers, the date of origin of which is not available, but, which was known to have been in existence in 1891.

The Photographic Society of India (Calcutta), befitting its location in the then capital of the country, went on to organise its First International Exhibition of Photography as early as 1888. This was followed by similar International Exhibitions every year thereafter. Though it is not clear when this series ended, we know that their Tenth Annual International Exhibition was organised in January/February 1898,⁷⁹ at which were given away not only the prestigious Lady Mackenzie Gold Challenge Medal, but also, four other Gold Medals, 12 Silver Medals and 15 Bronze Medals! Besides that, the Society was also publishing its own Journal from 1888. We have the 41st Volume of this Journal (1926) available at the

National Library at Calcutta. The Amateur Photographic Society of Madras was also, similarly, publishing its own Journal from 1894.

The Photographic Society of India (Calcutta), apparently, could count on the Viceroy of India, His Excellency Lord Curzon of Kedleston (1900) and the Governor of Bengal, Sir John Woodburn, KCSI, (1900) as its Patrons.⁸⁰ On scanning the list of office-bearers in 1900, we are struck by the fact that barring Maharaj Coomar P. C. Tagore, all the others were Westerners. The President was T. A. Pope, the Vice-Presidents N. Giannacopulo and A. Flemming, the Hon. Secretary W. R. Donogh and the Treasurer C. H. Coates. The Society's address was given as 57, Park Street, Calcutta.

The Society periodically published in their Journal a List of Dark Rooms that the studios and professional establishments were willing to make available for the use of Amateur photographers. In 1900 the list read as follows: Treacher & Co., Davidas Veendravundas, and Phillips & Co. (Bombay), John Blees, and W. Newman & Co., (Calcutta), Smith, Stanistreet & Co., (Darjeeling), Diwan Gopaldas (Hyderabad, Sind), John Blees (Jubbulpore), E. Plomer & Co., (Lahore & Simla), W. E. Smith & Co., (Madras), Herzog & Higgins (Mhow), P. Metzker (Secunderabad), and Low Brothers (Umballa). Likewise, there were some of the amateurs, who were willing to share their dark rooms with their brethren, like, Rev. J. A. Graham (Kalinpong) and Surgeon Lieut. Col. Percy H. Benson (Mysore).

The Society at Madras used to meet once a month in the Masonic Lodge, Mount Road, Madras. Possibly because of this, they were not able to provide their members with the facilities of a darkroom for their use. But, this lapse was made good by the generosity of the better provided members, who, very willingly made their darkrooms available for the amateur members of the Society whenever they needed. Thus Surgeon

Major J. L. Vangeyzel (Dare's Gardens, Chetput), J. L. Walker (Holloway's Gardens, Pantheon Road), T. R. Nagaratnam (47, Malayappan St., Black Town), E. Maenning (Buckingham House, Tranquebar), J. Chokanna (Amildar, Bowringpet, Mysore State), and M. Sivaswami Naidu (Trivandrum) were all willing to make their darkrooms available for their fellow members.⁸¹

The activities of the Madras Society were varied and among other things, original papers on subjects of wide range of interest to photographers were read and discussed. Listed among the papers that were read in 1895-96 were those on 'Solar Photography', 'The Care of Lenses', 'Enlarging', 'Stereoscopic Photography', 'X-rays' and 'Cyanotype Printing'. These papers were usually supplemented by Demonstrations by senior members, which were very instructive to the others. Demonstrations, thus listed, were on 'Flash Photography', 'Photography in Natural Colours', 'X-rays', 'Photo-Heliograph', 'Cold Bath Platinotype Printing', 'Bromide Printing' and 'Eclipse Photography'.⁸²

There were also some 'Lantern Slide Exhibitions' interspersed among other schedule.

A modern globe-trotter, who has to submit to X-ray screening at the Airports, will sympathise with the following complaint published in the Photographic Journal of the Madras Society in 1895. It said, "The X-rays System of examination has lately been introduced by the French customs authorities, and an outcry is raised, very properly too, against the examination of luggage and boxes containing photographic plates by this method."⁸³

It is remarkable that even in those days, as it is indeed today, the elite of society, who took to photography as amateurs, represented a broad cross section of the society of those days.

Thus, we see that Lord Wenlock,⁸⁴ as well as Sir Arthur

Elibank Havelock,⁸⁵ who were both successive Governors of Madras Presidency, were not only Patrons of the Madras Amateur Photographic Society, but were also actively encouraging this hobby, which they knew had a great future. So much was their interest in the affairs of the Madras Society that we find that it became the 'in thing' for such distinguished citizens of the place, such as the Consul for the Austro-Hungarian Empire, Mr. C. Slater, as well as some top Civil servants like W. A. Wilcock, ICS, 3rd Member of the Board of Revenue and Mr. F. J. Wilson, the Under Secretary to the Government of Madras to join the Photographic Society of Madras, as active members. Nor was that all, for, if one scanned the list of the members of the Society, it looked almost like a miniature civil list of the time.⁸⁶

We had that enthusiastic Railwayman, Elias Frederick Evans Dunsterville, an Auditor of the Madras and Southern Mahratta Railways. He had shown much skill in working the 'wet plate' process in the early seventies. He came to India in 1878 and spent twenty five years in the Railways. He explored the lesser known areas in his extensive beat and recorded sceneries, archaeological buildings and studied the ethnic groups of scheduled castes and aboriginals. He retired in 1902 and migrated to New Zealand. Most probably, he was the founder of the Amateur Photographic Society of Madras, with which he maintained active connection until his retirement. He had compiled an illustrated book in the nature of a guide to places served by the Madras and Southern Mahratta Railway. He was admitted a Fellow of the Royal Photographic Society in 1898.⁸⁷

The other Railwaymen in the Society were C. E. Phillips and Arthur Pilkington of the Loco Department of the Madras Railway; Capt. A. D. G. Shelley, Agent to the South Indian Railway and E. W. Stoney, the Chief Engineer of the same railways. Likewise, there were bankers (W. M. Gerrard, P. J.

Rose); Businessmen (S. Jackson, V. C. Lynn, W. H. Oakes, H. Spence); Telegraphmen (A. L. H. Palmer); Museum Director Dr. E. Thurston; Editor of the 'Madras Mail' A. E. Lawson and Government Astronomer C. Michie Smith.

But, what is extremely intriguing and remarkable is the array of medical men, who not only adorned the rolls of the Society, but also contributed very largely to the conduct and progress of the Society.

Surgeon Major General de Fabek⁸⁸ of the Faculty of Medicine of the University of Madras, as well as Surgeon Major General Sibthorpe, the Surgeon General to the Government of Madras were both active in the Society and so were the Senior Surgeon of the General Hospital, Madras, Surgeon Colonel J. Maitland, as also Surgeon Lt. Col. S. L. Dobie, Surgeon Major E. P. Youngerman and Surgeon Major J. L. Vangeyzel. The last named was the Chemical Examiner and the Police Surgeon to the Government of Madras, as well as the Professor of Chemistry in the Madras Medical College, Madras. He was, for quite sometime, the able editor of the Journal of the Amateur Photographic Society of Madras. In 1897, we see that Vangeyzel introduced to the Society a new member, Surgeon Lieut. C. Giffard.⁸⁹ This was the same Giffard, who was to prove later to be a remarkable Obstetrician and Gynaecologist, after whom the Giffard School of Midwifery was named in the Madras Medical College.

We are not quite certain as to whether Surgeon Capt. C. B. Leet Palk, the Superintendent of the Lunatic Asylum (sic), was a member of the Society too. But, we learn that his wife, Mrs. Leet Palk, was a versatile person, who, not only participated in the Club Competitions with great success, but, at a pinch, was willing to shoulder the onerous responsibilities of editing the popular Journal of the Society, when Vangeyzel had to leave on home leave.

The clergy was represented by Rev. Acheson Williams of Madras (1898).

It was not entirely a man's world either. In spite of their Victorian aloofness and the peculiar preoccupations of the privileged sex, we find that quite a few of the European ladies were taking active interest in the Society. Thus, besides Mrs. Leet Palk, we had Mrs. Bedford, wife of J. P. Bedford of the Finance Department of the Government of Madras, Mrs. G. L. Chambers, Mrs. McNair, Mrs. E. F. Shaw and Miss Speechley, all of Madras, indulging in active photography and taking part in the Society's activities.

Experiment and Research:

In 1895, there was a Bangalore firm, which was supplying 'sensitised albumenised paper'. The knowledgeable report on these papers came from the Journal of the Madras Photographic Society, which said, that these papers proved "to print easily and quickly and were toned in a bicarbonate bath." The report adds that the members present considered them to be very good and admired the quality of the paper.⁹⁰

Publication of Photographs:

Process block making had come into vogue by 1895-96 and we find that Thacker spink & Co. (Calcutta) were the popular blockmakers of those days. In spite of the introduction of halftone block printing, there were still some camera clubs that considered it simpler and possibly cheaper to use actual photographic prints as illustrations in their journals.

Indian Amateur Photographers:

With so much of organised activity, we still do not find many Indian amateur photographers among them. However, we find that His Highness the Maharajah of Vizianagaram was the first Patron of the Amateur Photographic Society of

Madras, from the time it was organised in 1888, until his death in 1898.⁹¹ That a photographic society that was formed mainly by Europeans, should have sought an Indian to be its Patron is a great tribute to the outstanding intellectual attainments of this enlightened person. Another prince, His Highness the Elaya Raja of Travancore, believed to have been H. H. Chathayam Thirunal, was quite active in the Madras Society, often participating in their monthly and quarterly competitions and winning acclaim for his entries.

There are a few Indian amateurs mentioned in the records of the Madras Society and they are J. Chokanna, an Amildar (a revenue official) of Bowringpet, T. P. S. Nagaratnam (47, Malayappan Street, Black Town, Madras) and P. Jambulingam (Bangalore).

In Calcutta, we find the name of Maharaj Bahadur Sir Prodyot Coomar Tagore,⁹² who was an active member of the Photographic Society of India and was a Committeeman in 1900. He joined the Royal Photographic Society of Great Britain in 1897 and was elected a Fellow of that Society the very next year. V. K. Ranga Rao, Kumar Raja of Bobbili was a member and taking part in the quarterly competitions of the society, as also was one D. Sunder.

We have to take particular note of another Indian, who started as an amateur, but later turned professional and who, besides, bridged the period of the first phase with the second by his prolonged influence on the course of photography in the country. It was none other than Lala Deen Dayal of Indore.⁹³ Having found favour with the Agent General, he was soon being patronised by Sir Lepel Griffin, with whom he travelled throughout Bundelkhand and photographed almost all the ancient architecture of that region. Sir Lepel brought out these photographs in the form of a book, at the cost of the Government. By 1885, His Excellency Lord Dufferin and Marquis of Alva and his Lady found his work most satis-

factory, and so, he was appointed 'Photographer to His Excellency the Viceroy'. He continued to be the official photographer to successive Governors General, such as Earl Elgin and Marquis of Landsdowne, as well as to His Royal Highness the Duke of Connaught, the Commander-in-Chief of the Indian Army. He had the unique distinction of getting the Royal Warrant of Appointment as the 'Photographer to Her Majesty the Queen' from Queen Victoria, in 1887.

Recognition from Maharaja Holkar of Indore, who granted him a Jagir (a gift of land), as well as from the Maharaja of Dhar followed.

Now that his photographs of ancient architecture and other views were being greatly appreciated by the public, he decided to take the extraordinary step of taking long leave from the Government service, on furlough, in order that he might cover the rest of the country and complete his series of photographs. But, it soon became apparent to him that two years of furlough was hardly sufficient to finish his stupendous mission, and so, he voluntarily retired from Government service in 1886 and became a full fledged professional photographer thereafter.

When he arrived at Hyderabad, soon after, with a letter of introduction from Lord Dufferin to His Exalted Highness the Nizam of Hyderabad, the latter was so taken up by the superb quality of his photographic work that he conferred the title of 'Raja' on him, as well as the honour of 'Masavir Jang,' and ultimately persuaded him to settle down in Hyderabad, instead of returning to Indore. Thus was started the firm of 'Raja Deen Doyal & Sons', Hyderabad. In 1905-06 Raja Deen Doyal accompanied the Royal tour of Their Highnesses the Prince and Princess of Wales. That the firm was greatly flourishing is apparent from a photograph of his establishment taken about this time, which shows, besides the Raja himself, his son, Raja Gyan Chand and a large staff, con-

sisting of two German oil painting artists, an English Manager, four P.O.P. printing and mounting experts, retouchers, chowkidars, bill collectors and four syces for the three carriages and six horses in his stable!

According to Desmond, in 1892,⁹⁴ seeing that the prevalent custom of purdah was standing in the way of the ladies of the Nizam's domains having their likenesses taken by male photographers, he employed one Mrs. Kennedy Levick, an Englishwoman, to be in charge of an exclusively 'zenana' (for women only) studio in Hyderabad. But, this is, however, not confirmed by Ami Chand, the grandson of Raja Deen Dayal.⁹⁵

Apparently, this was not the only 'zenana studio' in the country in the 19th century. We will recall that earlier to this was the Studio run by Mrs. D. Garrick in Calcutta (1877-78). Mrs. Allan started a similar zenana studio in Calcutta in 1885. And Mitter & Co. followed suit in Calcutta in 1897.

The Second Phase;

This was a time, however, when the drum beat of the movement for 'Swaraj' was getting louder and louder and was rapidly assuming a mass appeal, which was snow-balling into a unique movement of 'non-violent non-cooperation' and 'boycott of foreign goods'. It is to the innate good sense of their relative values that Indians, who practiced photography, persisted with it, knowing as they fully did, that here was a medium which could preserve for all eternity the people, places and events that were cascading across the Indian scenery.



FIGURE 33. Darogah Haji Abbas Ali, *Nau Nihal Singh, Taaluqdar of Muhammadabad*, ¹¹³ (c. 1880), 9 x 5 cm. Albumen print, gold toned. From the book, 'The Rajas & Taaluqdars of Oudh', by Darogah Haji Abbas Ali, F.I.P. Archives.



FIGURE 34. Darogah Haji Abbas Ali, *Raja Muhammad Kazim Husain Khan, Taaluqdar of Paintepur*, (c. 1880), 9 x 5 cm. Albumen print, gold toned. From the book, 'The Rajas and Taaluqdars of Oudh', by Darogah Haji Abbas Ali, F.I.P. Archives.



FIGURE 35. Darogah Haji Abbas Ali, *Shaikh Fazal-ur-Rahman, Taaluqdar of Barai*, (c. 1880), 9 x 5 cm. Albumen print, gold toned. From the book, 'The Rajas & Taaluqdars of Oudh', by Darogah Haji Abbas Ali, F.I.P. Archives.



FIGURE 36. Photographer not known, but possibly Col. R.B. Graham, *Commander-in-Chief of the Burmese Army in Court Dress*, (c. 1890), 25 x 20 cm. Albumen print, gold toned. From the album 'Views of Burma', Asiatic Society Library, Bombay.



FIGURE 37. Ami Chand, *Lala Deen Dayal*, (c. 1900), 15 x 10 cm. Dry Gelatine negative, fresh print from negative.



FIGURE 38. Lala Deen Dayal, *J.H. Kapadia and family*, (c. 1909), 21 x 16 cm. Gold toned P.O.P. print from Dry Gelatine negative, F.I.P. Archives.

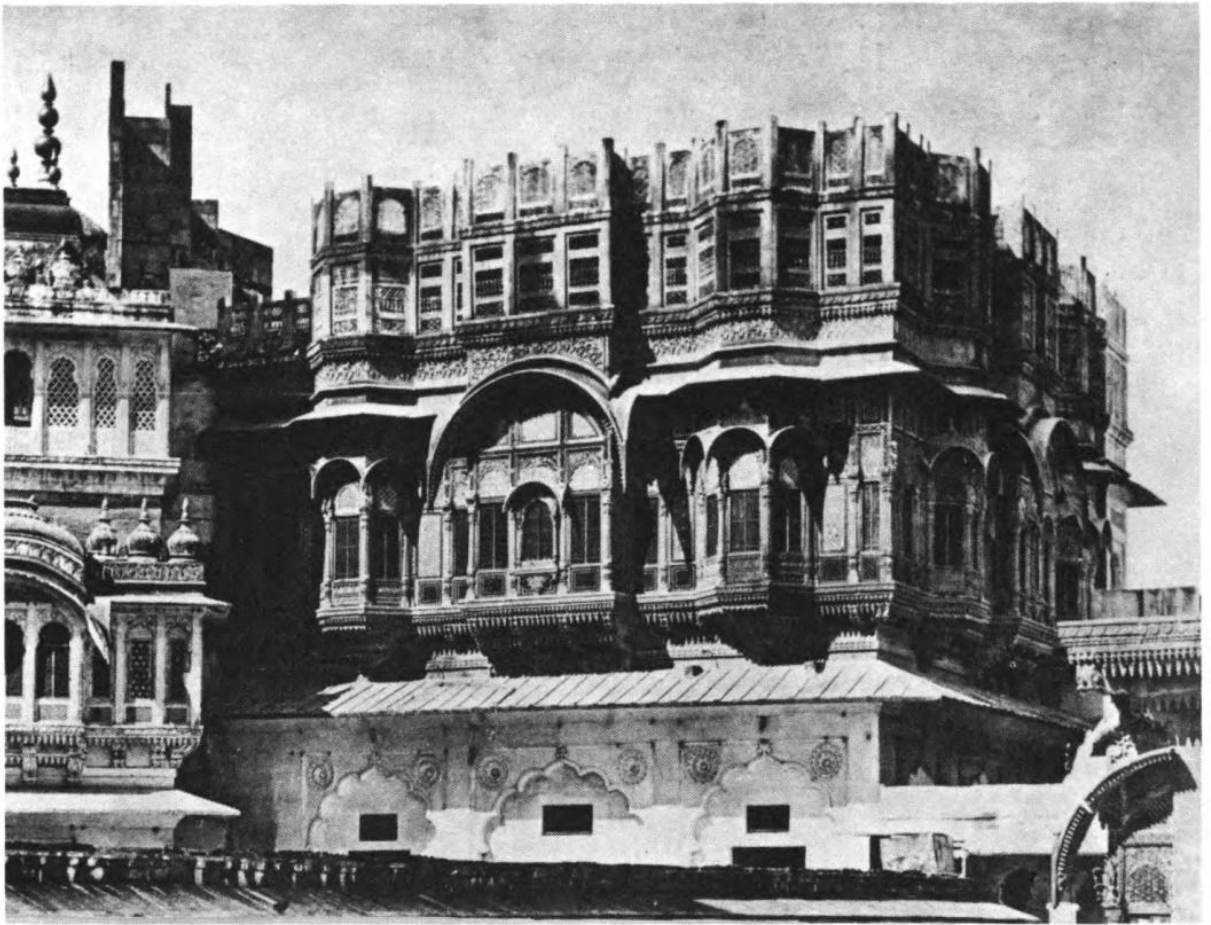


FIGURE 39. Lala Deen Dayal, *Zenana in the Fort, Jodhpur*, (date not known). Bromide print from the original Dry Gelatine negative, 22 x 16.5 cm. F.I.P. Archives.



FIGURE 40. Lala Deen Dayal, *Interior View showing the Front Arch, Chittore Fort*, (c. 1890-1900), 22 x 16.5 cm. Bromide print from the original Dry Gelatine negative, F.I.P. Archives.

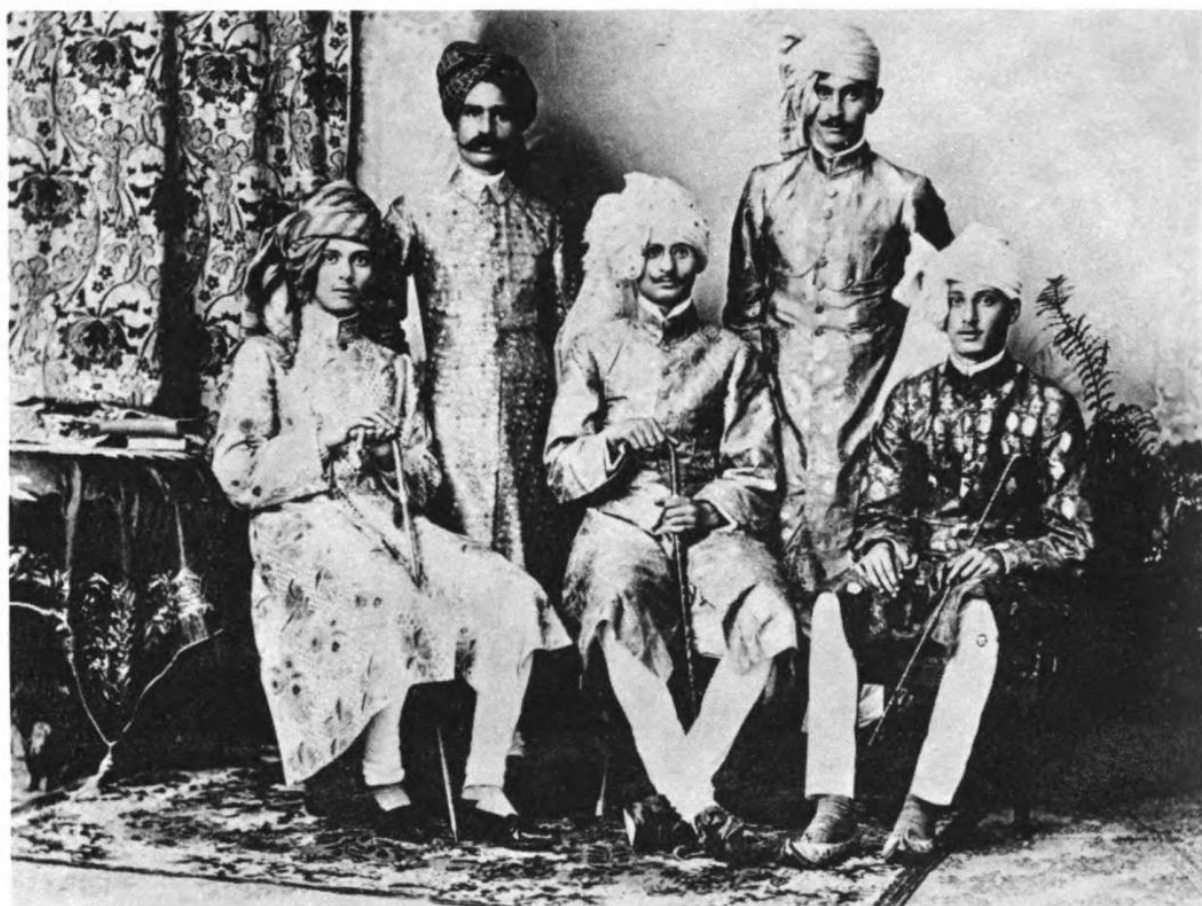


FIGURE 41. Lala Deen Dayal, *Syed Sirajuddin, his sons and his retinue*, (c. 1906), 15 x 20 cm. Bromide print from Dry Gelatine negative, F.I.P. Archives.



FIGURE 42. Lala Deen Dayal, *Hunting Party with cheetahs*, (c. 1900), 21 x 14 cm. Gold toned P.O.P. print from Dry Gelatine negative, F.I.P. Archives.



FIGURE 43. Lala Deen Dayal, *Unknown sitter*, (c. 1890), 16.5 x 24.5 cm. Gold toned P.O.P. print from Dry Gelatine negative. The beautiful plastic lighting obtained with nothing but skylight and the graceful posing of a very pretty model will not be missed, F.I.P. Archives.

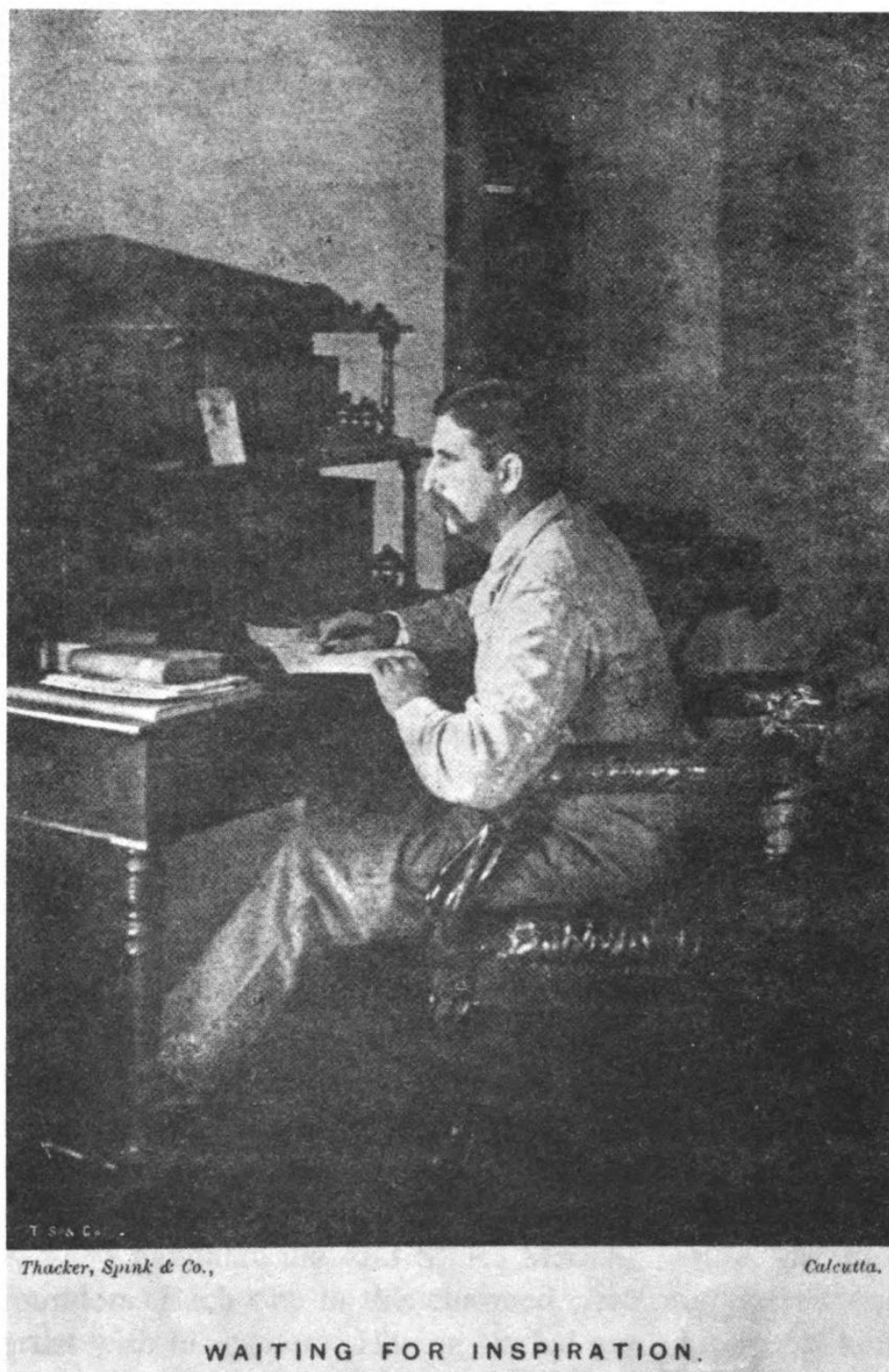


FIGURE 44. Photographer not known. *C.S. Middlemiss*, (c. 1898), original not available. From a halftone reproduction in the *Journal of the Amateur Photographic Society of Madras*, 1898, F.I.P. Archives.

THE THIRD PHASE

(1920s to 1953)

Though halting, the reforms introduced by the British in the Governance of the country, made the Indians understand that given a chance they could hold their own in any socio-political field. There was an air of imminence of great changes. No wonder then that in the field of photography there was now a breakthrough in that the Indians themselves took the initiative in forming camera clubs and running them with abundant success. It will be remembered that the first and second waves of camera clubs also had a few, but only a very few, Indians associated with them. They were largely dominated by Europeans, both civilian and military alike. That, more than anything else, accounted for the clubs being confined to the three Presidency towns of India. Now, with Indians taking the initiative and running the clubs, these began to proliferate to places other than the Presidency towns also.

The earliest of these predominantly Indian clubs was the Camera Pictorialists of Bombay,⁹⁶ started in March 1932, by a devout handful of dedicated men, under the inspired leadership of Mr. F. R. Ratnagar and Mr. J. N. Unwalla. Their one aim and objective was to foster a group that used their camera for aesthetic expression. The group consisted of Messrs N. B. Cooper, T. L. Bhalerao, D. S. Bottlewalla, S. J. Khambatta, K. J. Khandalawalla and S. R. Madon, besides the two founders. Each one in this charmed circle was an eminent artist with his camera. Having started as an intimately knit group, they were loth to admit all and sundry into the group. So, but for a few discreet admissions they remained a closed circle, functioning as trend setters rather than mixing with the main stream of photographers in the country.

Independently of the happenings in Bombay, Mr. A. Arunachalam, a young lawyer in Madras felt that a photographic society in the Southern Presidency was a necessity. With the active support of quite a few Englishmen, he formed the Madras Amateur Photographic Society on 26 October 1932.⁹⁷ Mr. Howard Oakeley was a good patron of the society and among those who benefitted by joining the Society were Mr. Marcus Bartley and Mr. S. Maruthi Rao, who became leading cine-cameramen later, and Mr. R. N. Nagaraja Rao, a reputed still photographer of the film world.

In the North, enthusiasts like Dr. K. N. Mathur, Mr. Shiv Gopal and Mr. L. M. Sen started the U. P. Film Association in December 1932, and this was later to become the United Provinces Amateur Photographic Association in 1937.

At Ahmedabad, the Niharika, the Club of Gujarat Pictorialists was formed in 1938, though the seeds for the same, were sown as early as 1925, when Mr. Ravishankar Rawal, the Editor of the Youth Magazine, 'KUMAR' had encouraged the formation of the 'Kumar Camera Club' for the readers of that journal. Mr. Bachubhai Rawat groomed the youngsters into a coherent group, which, in 1938, blossomed into 'Niharika'. From the beginning, however, Niharika restricted its full membership to pictorialists, who could stand the scrutiny of a strict admission committee. However, Niharika encouraged beginners by admitting them as members of a 'junior section' called 'Photo Kalakendra'.

The Photographic Society of India, Calcutta, which was functioning from 1880s and was having a membership of over 500 in 1924, was rightly claiming, on the basis of its membership, that it was one of the largest in the British Empire and was second only to the Royal Photographic Society of Great Britain. But, after 1927 it suddenly disappeared without a trace, excepting for stray copies of its Journal in the National Library, Calcutta.

The Photographic Society of India, Bombay was started on 29 August 1937 by a set of enthusiasts, who elected Mr. C. R. Gerrard,⁹⁸ the Director of the J. J. School of Arts as its first President.

This was followed by the formation of camera clubs in Bangalore, (Photographic Society of Bangalore), Trichinopoly (Trichy Amateur Photographers' and Cinematographers' Association), Karur (Karur Amateur Photographic Society), Madras (Y. M. C. A. Camera Club), Coimbatore (The Amateur Photographic Society, Coimbatore), Tanjore (Tanjore Amateur Photographic Society), Shillong (Photographic Society of Assam), Lahore (Punjab Photographic Society), and Surat (Photographic Society of Surat) all in quick succession.

Noteworthy, the pattern of the newer societies that sprang up after 1930 differed materially from that of the earlier ones, in that the emphasis of organising and running these clubs had shifted from the British to Indian shoulders. Possibly, the mysterious disappearance of Calcutta's Photographic Society of India was also due to the fact that it was until January 1927 a Society run by the Europeans.

But, it will be a mistake to think that the shift also meant a material shift in the attitudes and approach of those clubs. To them the photographic Mecca was still the Royal Photographic Society. Its programmes were imitated, its approbation sought and its honours valued. This was all to the good because the Royal Photographic Society, as the mother of photographic societies in the world, was setting high standards. All the same, it should be noted that no deliberate attempt was being made by Indians to establish an Indian idiom in photographic communication.

However, the examples of these societies induced other photographers in the country to form camera clubs in centres far removed from the Presidency towns.

This was a good thing from many points of view. Each club, according to its own lights, and, limited by the capacity of its local leadership, contributed to the progress of photography. When organised education in photography was non-existent and people could learn only by apprenticeship, these local foci of dissemination of knowledge provided the necessary training for those who cared to learn. Sooner than later, each of the newly formed clubs launched forth to organise All India Exhibitions. More than anything else, these exhibitions provided the correct stimuli for neophytes, who could study the character and contents of the exhibits, as well as that elusive 'quality' in the prints and soon enough, took heart to emulate and compete.

There were some clubs, which were either closed circles or had restricted membership. But, these were left behind by the others that were open to all and were functioning in a democratic manner.

This urge to extend the benefits of club membership to people, who were scattered throughout the country in out of the way places, took the shape of an 'out-reach' in the shape of a 'Postal Portfolio' movement.

First started by U. P. Amateur Photographic Association, under the enthusiastic direction of Syed Hyder Hussain Razavi, the idea was taken up immediately thereafter by the '1940 Portfolio Circle' in 1940. Later, the Photographic Society of India, in 1941, followed in 1942 by the Camera Club of Sind, Madras Amateur Photographic Society, Camera Art Faculties, Photographic Society of Surat and Camera Pictorialists of Gujarat got into this 'portfolio movement' and functioned enthusiastically.⁹⁹ These circles coordinated so well that they agreed to form a Portfolio Alliance soon after, in late 1942. They went on to hold their All India Salons. At this point there were about 120 Salon Exhibitors of repute, who had actively come together, through one or more of the

Postal Portfolio Circles and their work was of that calibre that the '1940 Portfolio Circle' Secretary, reporting two years after his circle was started, was able to say that in three All India Salons held in 1941-42 the members of his circle, who were never more than 15 in number, had had 72 acceptances out of a total of 282 acceptances, thus accounting for a little over 25% of the acceptances.

Regional and National Portfolios led to International Portfolios, which, in course of time evolved into 'Exchange of Exhibits' with other countries.

This form of 'reaching-out' became more and more the order of the day, so much so when the Mysore Photographic Society was formed in 1945,¹⁰⁰ it was quick enough to enroll members from all parts of India, resulting in "M. P. S. Groups" in scattered places all over the country.

This centrifugal movement was the counterpart of the growing desire among the camera clubs to unify. The clarion calls for such unity came first from Mr. A. Arunachalam supported by the veteran bromoilist, Dr. A. J. Pandian in the South, who, however, failing to enthuse the camera clubs in North India, went ahead forming a South Indian Federation of Photographic Societies. Soon after that, Mr. S. H. H. Razavi and Dr. G. Thomas thought that they could make a beginning with an 'Alliance' of the existing Portfolio Circles. The idea was enthusiastically received and by 1941, this Alliance could count among its members every Portfolio Circle then existing, viz. UPAPA Circles, '1940' Portfolio Circle, MAPS Circles, CAF Circle, PSI Circle, Camera Club of Sind Circle, Surat Circle and Gujarat Portfolio Circle. Functioning cohesively, the Alliance arranged two All India Salons for the Portfolio Circle Members and also went on to experiment with the idea of 'Circulating the Salon' of accepted prints to the head quarters of each of those Portfolio Circles.

It is noteworthy that in this Third Phase of photography, the efforts were entirely by Indians, though it would be fit and proper to recount that there were a few Britons, who were enthusiastically in tune with the spirit of the times and contributed liberally to the progress that photography was making in the country. There was the English Tea Planter, Mr. H. E. Tyndale (Dooars), Mr. Ralph Gregory, the Sessions Judge of Bareilly, Major James Cunningham of the Remount Depot of Sargodha, Mr. E. N. Issott, Aircraft Engineers, Bangalore, Howard Oakeley (Madras) and Stanley Jepson, Editor, Illustrated Weekly of India (Bombay). The first three were keen portfolio members. Issott was an enlightened Salon Exhibitor. Stanley Jepson, besides being an avowed Bromoil Transfer worker, was instrumental in actively encouraging photography, by getting the Illustrated Weekly of India involved in this encouragement. Howard Oakeley was a generous patron of the Madras Society. Besides these, there were Mr. C. H. Lloyd, Edward J. Fielden and A. R. Leyden, all of Bombay, who were stalwarts of the Photographic Society of India.

Things moved fast from then onwards. The nationalistic movement had gripped the country and reached its climax with the withdrawal of the British from the country after granting independence to India in 1947. In the euphoria that ensued there was a feeling that Indians could and should do well in all that they attempted. The field of photography was no exception. Though handicapped by lack of equipment and material, certain forward looking clubs were at pains to encourage photography in every way possible. An outstanding example was the Mysore Photographic Society, which was established in 1945 and though very much a regional club, started enrolling members from every corner of the country, and, where sufficient number of members existed, went on to form 'moffusil groups' of the Society.¹⁰¹ Interest was main

tained by arranging for friendly inter-group rivalry in contests, thus egging them on to better and greater efforts. In later years, this was to prove to be the much needed infra-structure for the Federation of India Photography.

The *cri de cœur* of the times was to form a Central National Organisation of Photography in India.

Commercial Aspects:

The big firms like Kodak, Agfa, Ilford and Scientific Instruments Co. were all establishing their respective foot-holds in the country. Allied Photographics Limited was incorporated in 1946 and was the Sole Distributor for the various products manufactured by Gevaert Photo Production N. V., Morsel, Antwerp and Johnsons Chemicals. The heavier plate cameras gave place to roll film cameras, which were lighter and more compact, until in 1930s the miniature cameras were introduced. Twin lens Reflexes and later on Single lens Reflex cameras were finding favour with serious workers.

Applications of Photography:

Greater applications especially in the Commercial, Industrial and Journalistic fields were fast opening up for photographers.

Governmental Initiative:

From archaeological applications, the Government were turning to other fields as well, such as aerial survey, documentation, reprography and so on.

Photographic Training and Education:

Inspite of the tremendous proliferation of commercialised photography, there had been very few attempts to establish academic training in photography. This was possibly due

partly to the fact that the pattern of education in the country in general was not oriented to vocational training. However, in Bombay, St. Xavier's College, Fazalbhoy Institute and J. J. School of Arts were running courses of training in photography. Sri Jayachamarajendra Occupational Institute at Bangalore started a course in Cinematography in 1943. The College of Art & Architecture, Hyderabad, The Ewing College, Allahabad, Ravenshaw College, Cuttack and the Film and Television Institute at Poona were the other institutes teaching photography.

Photographic Publications:

By now the need for photographic periodicals dealing with the special needs of photographers in the tropics was being felt and so, Mr. S. Lakshminarasu started his 'Indian Photography and Cinematography' in 1937. Kodak limited subsidised their 'Kodak Indian Magazine' (May 1940) and this was later to be styled 'Tropical Photography'. Mr. A. J. Patel of Bombay published the 'Camera in the Tropics' from 1940. For a brief period this journal was taken over by Horace J. S. Collett and run. Besides these journals specialising in photography, there was a period in 1930s when great encouragement was given to photographers by the Illustrated Weekly of India, which devoted a two page spread in it every week, at the instance of its Editor, Mr. Stanley Jepson, to articles on photography, as well as running weekly and monthly competitions in photography. There were also house journals run by some active camera clubs, such as The Viewfinder of the Mysore Photographic Society, Lensview of Madras Amateur Photographic Society, Art & Photography of the Renaissance Art Group Calcutta and the Agfa Photo Gallery of Agfa India Limited.

This Third Phase was one of intense awakening with a compelling desire for Indian Photography to find its own feet.



FIGURE 45. Herzog & Higgins, *A Group photo taken at Bhopal, on the occasion of H.E. Lord Minto's visit to Bhopal*, ¹¹⁴ (c. 1909) 28.5 x 21 cm. Gold toned P.O.P. from Dry Gelatine negative, F.I.P. Archives.



FIGURE 46. Balwant J. Bhatt, *Dandi Salt Satyagraha March*, (12 March 1930), new print from the original Box Camera negative, 108 x 84 mm. (Copyright strictly with Col. B.J. Bhatt).



FIRST INDIA- AMERICAN INTERNATIONAL PORTFOLIO, PSA. (Indian Prints)

1. "Evening Shadows"- R. Gregory, ARPS
2. "Sun Bather"-T. Fasnath, ARPS
3. "On the Look-Out"- A.L. Syed
4. "Homeward Bound"- Dhruva Coomar Engineer
APSA, ARPS
5. "Renunciation"- Homi K. Dadyburjor, ARPS
6. "Thunder in the Air"- Dr. G. Thomas-APSA
ARPS
7. "A Smile on the Face of the Monkey"-H.E. Tyndale
8. "Delhi Mail"- Asad K. Syed
9. "Sunshine"- Akhtar K. Syed
10. "Nature Unadorned"- Pranlal K. Patel, ARPS
11. "Every Morning"- Soli D. Contractor

Compliments - Frances S. Robson

FIGURE 47. Frances S. Robson, *A composite photograph of the prints circulated in the First India-American International Portfolio (Indian Prints).* The participants in this Portfolio exchange contributed greatly to the emergence of photographic pictorialism in 1940s and 1950s in India. F.I.P. Archives.

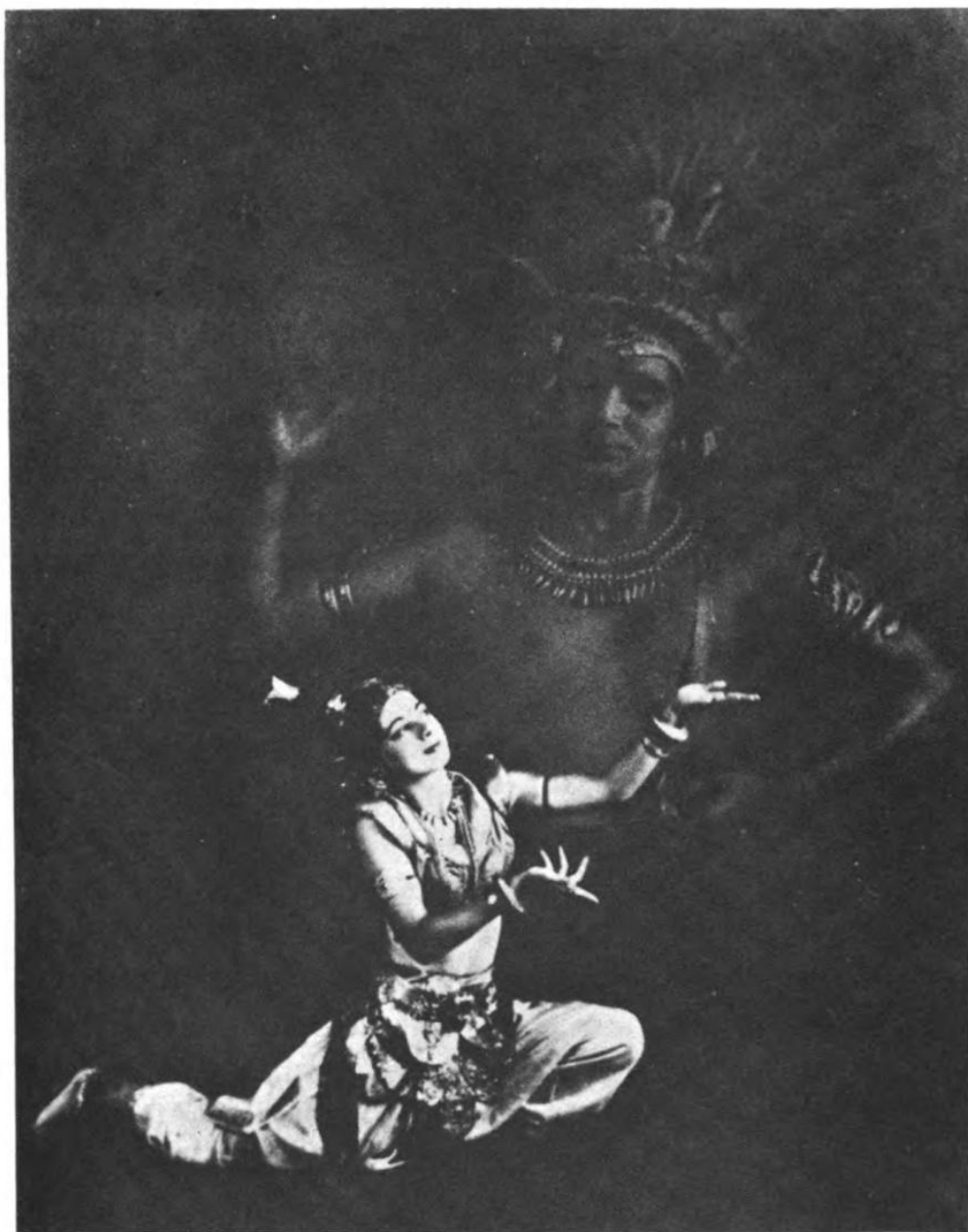


FIGURE 48. Jehangir N. Unwalla, *Shiv Parvati* a shining example of photographic pictorialism in the 1940s, Traditional and yet truly creative.

THE FOURTH PHASE

(1953 and after)

With the dawn of Independence, every field of activity in the country was striving to reshape its policies and progress in conformity with the newer times. The strongest urge was to break away from the hapless feeling of dependence that was lying like a pall over the country hitherto and to forge new trends that will liberate the country socially and culturally all round. There was an air of urgency, combined with the realisation that only hard and sincere work will transform the backward nation to a semblance of competitive footing in the fast progressing world.

In the field of photography, the time was now ripe for the establishment of a Central Body for photography in the country. In a country of such vast distances, the very idea of an 'unitary' type of National Photographic Society was a non-starter. Further, the few camera clubs, that have been functioning since 1931, had all gained confidence in their own ability to organise activities, and it would have been sacrilegious to smother them by offering them a single, unitary National alternative. Politically too, the 'federal' idea was very much in the air, and so, it was but natural to think up a Federation of Camera Clubs, which while providing concerted unity at the centre, would, at the same time, ensure the autonomy of the various clubs. This was the consensus evolved at a meeting of four men, good and true, on 8 October 1952 at Bangalore.¹⁰² A manifesto was, therefore, drafted and sent out to all the camera clubs in the country. The response was immediate and near total. With that good start, the Federation of Indian Photography was established on 27 January 1953,¹⁰³ as a benevolent guardian of the ethos of the

camera clubs, setting standards and seeing that these are maintained.

Photographic organisations started proliferating under the guidance of the Federation, so much so, camera clubs in small towns and even tiny villages started functioning.

Soon enough the Federation Internationale de l'Art Photographique expressed their confidence in the Federation of Indian Photography and accepted it as the representative national body for photography in India and accorded its membership to it.¹⁰⁴ With this spontaneous recognition the seal was set for the growth of the Federation in all directions.

Even though camera clubs were springing up all over the country and joining the Federation, it became apparent that there were hundreds of photographers, who could not avail themselves of these many clubs because of distance and inaccessibility. The Federation, therefore, decided to start a Central Association under its direct care to enroll these individual members and cater to their needs.

Commercial Aspects:

In tune with the times, Agfa India Limited was established in 1953 and operated as the Sole Distributors of the products of Agfa AG-Leverkussen. With the merger of Agfa and Gevaert companies in Europe, there was a similar integration in India of Agfa India Limited and Allied Photographics Limited, leading to the formation of Agfa-Gevaert India Limited. The New India Industries Ltd., Baroda, also diversified their original production plans and started manufacturing Agfa Synchro Box cameras in collaboration with Agfa AG Germany in 1960. From there, they went on to produce Click III and Isoly cameras for the home market and Autostar Agfamatic cameras exclusively for export.

Kodak Limited also changed its name to Indian Photographic Company Limited, though they continue to market the same Kodak products as before.

Applications of Photography:

Even more remarkable than the quantitative increase in Camera Clubs in the country was the fact that the qualitative quantum of the work of the clubs began to show a healthy change. What was hitherto a strong bias towards 'pictorial photography' had now been abandoned, with the clubs taking on specialised applications of photography, with the active encouragement of the Federation of Indian Photography. Thus, Nature Photography,¹⁰⁵ Medical Photography, Scientific Photography, Industrial Photography, Commercial Photography and other applications started flourishing.

Governmental Initiative:

With a view to be self reliant in the manufacture of films for the Motion Picture Industry, as well as for X-Ray films for the Health Services of the nation, the Government negotiated with many firms and ultimately entered into technical collaboration with Messrs Bauchet of France on 25 April 1960. This collaboration agreement was assigned to Hindustan Photo Films Manufacturing Co. on 6 April 1961. In May 1963, the controlling interests of Bauchet were taken over by the Minnesota Mining & Manufacturing Co. (3 M Company) of USA. The collaborators discharging all their obligations under the agreements, the plant was completely taken over by Indian Technicians from October 1965. Production started from 1967.

Photographic Training and Education:

It was only in the mid 1970s that the educationists even thought of introducing training in photography at the 'plus two' level of education, as a job orientated vocational course. Introducing a beneficial study course is one thing, but implementing it to a successful culmination is yet another. Utter dearth of teachers and text books plagued the course from the beginning and the very few Junior Colleges that tried the

course out, were soon in a quandary and were keen to reverse their decision, especially because they had not even thought of placing the successful candidates in suitable jobs.

Photographic Publications:

The Photographic Journals that were in circulation before 1950s, fell by the wayside, one after the other, due to increasing cost of production and lack of reader and advertisement support. Only journals like the 'Viewfinder' and the 'Lenslight', which were subsidised by their parent bodies, continued. 'Indian Photography' published by Nirod Ray of Calcutta, was issued for about a year in the mid 1950s. 'Camera Photo Monthly', started by Mr. C. Kesavan and continued by Mr. Satish Menon, showed great promise for a brief two years in the mid 1970s and then folded up. In 1979 'Indian Photography & Cinematography' edited by Mr. N. Sundarraaj was started.

The Federation of Indian Photography took up a publishing programme in the mid 1950s and brought out a series of pictorial albums, one after the other, with its Publications Chairman, Robi Ranjan Ganguli editing and producing them. They were '*Contemporary Indian Photography*' (1957), '*Asian Photography*' (1958), '*Asian Photography Vol II*' (1962) and when he retired, Mohan Sicka continued the good work, under the former's guidance and brought out '*Asian Photography – 1967*' (1967). Mr. P. N. Mehra's '*Fifty Years of Photography*' (1968) was released under the F. I. P. banner.

Language publications too had started coming out. '*Amateur Photography*' in Hindi by Mr. R. P. Bansal (1961) and '*Chayagraham*' in Telugu by Mr. V. Bapi Raju (1958-59). Kodak Limited had issued Hindi, Bengali and Tamil versions of '*How to Make Good Pictures*' in 1955.

Dr. K. L. Kothary published an album of his works under the provocative title of *'Diamonds from Dust'* (1971). A book, *'Guide to Photography'* by N. K. Dutta was popular and in 1973 was released a compilation called *'Photojournalism – 73'*.

It was the Andhra Pradesh State Akademi of Photography, with its substantial resources, which tried to rectify the paucity of books on photography in India. Its phased programme saw the following books published, viz. *'Contemporary Photography'* (1975), *'Photography'* by Mr. P. N. Mehra (1976), *'Chayagraham'* Second Edition' by Mr. V. Bapi Raju (1977), *'Law on Photography and Copyright in Photography'* by Mr. A. Arunachalam (1978), *'Chaya Grahika Marga Darsi'* in Telugu by Mr. B. Lakshman (1979) and *'Landscapes'* by Dr. G. Thomas (1979). In 1977, the book *'Line of Light'* by Mr. C. Rajagopal was released as a souvenir of a 'One Man Show' by him. An *Annual of Photography* was published by Mr. A. Arunachalam in 1978. It was his intention to bring out an edition of this Annual every year, but, unfortunately, his sudden death in 1979 cut short this ambitious programme.

As a language that knows no barriers, photography has come to be acknowledged as a medium of communication between people and people, of all colours, creeds and countries, and, what is strange, between people of yesterday and people of tomorrow. With increasing automation and fast changing chemistry in photography there will indeed be many new horizons opening up in future. But, in essence, the history of photography will always remain the story of photographers and their 'images'.

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 91. Op. cit. No. 7, (1896-97) p. 78.
 92. *Journal of the Photographic Society of India*, Vol. XIII No. 1.
 93. Personal communication from Mr. Ami Chand, the grandson of Lala Deen Dayal.
 94. Ray Desmond, *Photography in India during the 19th Century*, London, (1974), p. 31.
 95. Personal communication from Mr. Ami Chand, grandson of Lala Deen Dayal.
 96. Camera Pictorialists of Bombay, *Silver Jubilee Report* (1957).
 97. Madras Amateur Photographic Society, *11th Annual Report*, (1942-43).
 98. Photographic Society of India, *Silver Jubilee Souvenir* (1937-1962).
 99. Photographic Postal Portfolio Circles 1942-43, *Second All India Salon – Reports and Catalogue*.
 100. Mysore Photographic Society – *Silver Jubilee Souvenir* (1970) p. 14.
 101. *Viewfinder*, (1947-52).
 102. *Viewfinder*, Vol. VIII No. 1 (January 1953) p. 10-11.
 103. *Viewfinder*, Vol. VIII No. 2 (February 1953) p. 35 “The Inauguration of the Federation took place on 20 January 1953 as a practical tribute to the Royal Photographic Society which celebrated its Centenary that day.”

104. *Viewfinder*, Vol. VIII No. 12 (December 1953) p. 208.
105. Special mention should be made of the sudden awakening of Indians to Nature Photography. There was the pioneering work of Mr. Oswald Carnac Edwards, who with meticulous care and against heavy odds, persisted with photographing the fauna of the country, improvising methods to design hides and synchronising magnesium powder flash with shutter to capture photographs of nesting birds and, by and large, instilling into the neophytes the essential ethos of Nature Photography. Then, Mr. C. Varadan had the inspiration to include a section in the M.P.S. International Salons, thereby getting the World's best nature Photographers to exhibit in India. This was followed by the Federation of Indian Photography instituting an Annual Wild Life Photography Contest year after year, the cumulative effect of which was a growing interest in the subject, resulting in the appearance of a number of Nature photographers of excellent calibre.
106. Martin Norman, M. C. S., in his comments in the '*Photographic Views, Madura, Part III*', writes, "This represents the Great Tank within the Great Pagoda. The East Gopuram is in the centre and the Gopuram to the right surmounts the entrance to the Garbhagriham." The pottamarai, (the Lotus Tank) is oblong, measuring from North to South 48 yards and from East to West 66 yards.
107. Op.cit. "An unfinished Gopuram or Tower, supposed to have been built by Tirumalai Nayak. The most remarkable feature of this is the monolithic nature of the pillars in the gateway. Their length is no less than 57 feet underground and above. They are carved with delicate scroll work." (Martin Norman)
108. Op.cit. "This is the Principal Temple of Subramaniam, Skandaswami or Kartikeyan, the Hindu God of War; he is the second son of Siva." The tower is said to be 56 feet in height. The innermost shrine, 18 or 20 feet square, is cut into the solid rock." (Martin Norman)
109. Op.cit. "The pillars represented in this photo are fine specimens of the state of Hindu sculpture at the commencement of

- the 18th century. They are of granite, each pillar consisting of one single stone and the carving is as clear and fresh as if but just finished.” (Martin Norman)
110. Mirza Zainalabdin of Hyderabad (Sind): A gentleman of Persian descent, who had great political influence at the Durbar of the Ameers, as apparent from the Sind Blue Books. Zainalabdin was held in high regard by Meer Noor Mahomed owing to his intelligence and perhaps, his wealth and was not infrequently employed as an Envoy in communications held by the Ameers with the British. He was drawing a pension from the Government of Rs. 960/- yearly.
 111. Sirdar Khan Noomriya was the Chief of the large tribe of Noomriyas. Writing of this tribe, Major Preedy (1847) says, “This tribe was originally of Rajput origin. The first of the family, whose name was Essub Khan, accompanied by his eight brothers, set forth from Rajpootana and after many adventures, arrived at Kedje, in Mukram. In course of time, the brothers assassinated the Chief of that place on account of a gross insult offered by him to the elder brother. In consequence they were obliged to flee the country. They returned to the Western frontier of Sind, where they settled down. Sirdar Khan was the Chief of the Boorfit, one of the principal divisions of Noomriyas.
 112. Vallabhapanthi Maharaj: A set of powerful priests, who were involved in a *cause celebre* of 1860s, when they filed a suit for character assassination against the Gujarati social reformer, Karsandas Mulji, for criticising their morals and modes of functioning, in the paper ‘Sahitya Prakash’. Dr. Bhau Daji, elder brother of Narayen Daji, deposed in the case, strongly against the priests. (*Report of the Maharaja Libel Case and History of the Sect of Maharajas*, London 1865.)
 113. Nau Nihal Singh, Taaluqdar of Muhammadabad: This was one of the oldest estates in Oudh. Nau Nihal Singh was the son of Gopal Singh, after whom, he not only succeeded to the estate, but also, like his father, had jurisdiction as an Honorary Magistrate and Assistant Collector within the limit of his

own property. The estate consisting of 22 villages was in zila Unao and had a revenue of Rs. 14,582. Law of primogeniture governed succession.

114. Her Highness Nawab Shah Jahan Begum, G. C. S. I., the mother of H. H. Nawab Sultan Jahan Begum, had her reservations about appearing in public with the Viceroy or the Prince of Wales on state occasions. A reference was made in 1875 to the Political Agent to the Viceroy regarding the propriety of remaining in purdah during paying and receiving visits to the Prince of Wales. But, on the Political Agent pointing out that by remaining in purdah the visit will lose its official significance, the Nawab Shah Jahan Begum “consented to appear at functions wearing a burkha”. This custom was followed by Nawab Sultan Jahan Begum.
115. Soon after this photo was taken, it was reproduced on a large number of post cards and distributed by the freedom fighters. But, the British Government proscribed these post cards immediately. In 1980, a special commemorative postage stamp was issued to celebrate the golden Jubilee of the event, using the figure of Gandhiji from this photo. This photograph was taken on the first day of the Dandi march, before the satyagrahis reached the village of Aslali. On Gandhiji’s right is Chhaganlal Joshi of Rajkot, Saurashtra. The first one on the left of Gandhiji is a life long inmate of Gandhi Ashram and well known musician, Shri Khare, with his tanpura. The second person on Gandhiji’s left is Shri Pyarelal, the noted biographer of Gandhiji, who was his Secretary after the death of Shri Mahadev Desai.

DIRECTORY OF BOOKS ON INDIA WITH GENUINE PHOTOGRAPHS IN THEM

We wish to acknowledge our great indebtedness to two research scholars, viz. M. Pierre G. Harmant, (France) and Mr. David Haas (U. S. A.), who have done considerable work on photographic bibliography, for having permitted us to incorporate their lists in this directory. We are aware that the list is not exhaustive, but, all the same, it should provide future research workers with a basis to work upon.

ABBREVIATIONS USED TO INDICATE THE PLACES, WHERE THE BOOKS ARE AVAILABLE

- ALR:** Amir-ud-daula Library & Records, Lucknow.
- ASL:** Asiatic Society Library, Bombay.
- BML:** British Library, British Museum, London.
- CAC:** Govt. College of Arts and Crafts, Madras.
- CNL:** National Library, Calcutta.
- FIP:** Archives of the Federation of Indian Photography.
- IOL:** India Office Library & Records, London.
- KBC:** Kunstakademiets Bibliotek, Copenhagen.
- KRL:** Karnataka Research Institute Library, Dharwar.
- MCL:** Connemara Public Library, Madras.
- NLP:** National Library, Paris.
- PLB:** Boston Public Library, Boston, Mass.
- YPL:** New York Public Library, New York, USA.

ABBAS ALI, Darogah Haji:

The Lucknow Album: Containing a series of fifty photographic Views of Lucknow and its environs, together with a plan of the city, executed by Darogah Haji Abbas Ali.

– Calcutta, printed by G. H. House, Baptist Mission Press, 1874.
In-8°, 58 pp.

ALR: 945.51 UIL

BML: 010056 i 4

ABBAS ALI, Darogah Haji:

The Rajas & Taaluqdars of Oudh: containing over 250 cartes de visite size portraits of the Rajas and Taaluqdars of Oudh, along with biographical and historical notes on each of them.

– Allahabad, printed by North-Western Provinces and Oudh Government Press, 1880. In-8°, 102 pp English and Urdu.

FIP

ALR: 954.5 A 11 9

IOL

AMATEUR PHOTOGRAPHIC SOCIETY OF MADRAS, Journal:

Vol. III, No. 8, July 1897. One print as frontispiece. Madras, In-4°

FIP

The Beauties of Lucknow: Portraits of the most celebrated histrionic singers, dancing girls and actresses of the Oudh Court and of Lucknow.

– Calcutta, 1874.

BIGGS, Col. T.:

Architecture of Ahmedabad: 120 photos, Wet plate collodion, 5" × 7" each. Albumen prints. Architectural notes by James Fergusson; Historical sketch by Theodor Hope.

PLB

BIGGS, Col. T.:

Ahmedabad-Views in India: Originally 17" × 22" Folio. Now stored in a large Folio case, entitled "Hope-Architecture at Ahmedabad" – Wet plate collodion – Titles printed on labels and affixed below each print.

PLB

BOILEAU, John Theophilus:

Picturesque views in the North-Western Provinces of India. Photographed by J. Murray, with descriptive letterpress by J. T. Boileau.

– London, J. Hogarth, 1859, In-fol, 12 pp. XXIII pl.

BML: 1781. c. 9.

BOMBAY PRESIDENCY, Collection of Photographs of:

13" × 17" Bound Folio; 120 albumen prints, 8" × 10" in size. No

information on photographer, publisher or date. (Possibly 1860-1870, and also possibly Dr. W. H. Pigou, Capt. Biggs & A. C. B. Neill.

PLB

BOURNE & SHEPHERD:

The Royal Photographic Album: 14½" × 11", Folio with descriptive text assembled by 'Bourne & Shepherd'. (141 'annexed photographs', cropped albumen prints, approximately 3" × 5" in size) Titled and accompanied by short description.

PLB

BREEKS, James Wilkinson, M. C. S.:

Primitive Tribes and Monuments of the Nilagiris: Edited by Mrs. S. M. Brecks. 80 albumen prints taken by an anonymous photographer, from the School of Arts Madras. – London, 1873.

MCL

PLB

BURMESE VIEW, Album of:

Presumed to be Col. R. B. Graham. No title page or descriptive notes, but every photograph is titled.

ASL. 0 779.09591 A1b/A1b 109680

109671

109672

109675

BURGESS, James:

The Ancient Monuments, Temples and Sculpture of India. Illustrated in a series of reproductions of photographs in the India Office, Calcutta Museum and other collections. With descriptive notes and references by J. Burgess.

– London, W. Gribbs & Sons, 1897-1910, In-fol, 2 parts.

BML: 1705. a. 22.

(It is doubtful if the illustrations are true photographs.)

BURGESS, James:

Report of the First Season's Operations in the Belgaum and Kaladgi Districts... with 20 photographs.

– London, Wm. B. Allen & Co., 1874.

KRL: 6049-915. 4706/BUR

BURGESS, James:

India, Archaeological Survey. (in 6 vol. the titles are different).

Report of the Buddhist Cave Temples and their inscriptions. Being a part of the results of the Fourth, Fifth and Sixth. Season's operations of the Archaeological Survey of Western India.... Supplementary to the "Cave Temples of India".

– London, Trubner & Co. 1883, In-4°, X-140 pp, LX pl.

BML: 1710. b. 1/4.

(Archaeological Survey of India, New Imperial Series of Reports. Vol. 4 Archaeological Survey of Western India, New Series, Vol. 4).

BURGESS, James:

Cave Temples of India, Letterpress by James Fergusson.

ASL: E 720.95 Fer. His.

Vol. I 39563

Vol. II 39564

BURGESS, James:

Report on the Ellora Cave Temples and the Brahmanical and Jaina Temples in Western India. Completing the results of the Fifth, Sixth and Seventh Seasons' operations.

– London, Trubner, 1883, In-4°, VII-89 pp., L. pl.

BML: 1710. b. 1/5.

(Archaeological Survey of India, New Imperial Series of Reports, Vol. 5, Archaeological Survey of Western India, New Series, Vol. 5.)

BURGESS, James:

The Rock Temples of Elephanta or Gharapuri... with photographic illustrations by D. H. Sykes.

– Bombay, D. H. Sykes & Co; Thaker, Vining & Co., 1871, In-fol Obl. 40 pp.

BML: 1702. a. 13

BURGESS, James:

The Rock Temples of Elura or Verul... with 12 photographs.

– Bombay, Education Society's Press, 1877. In-8°, IV-77 pp.

BML: 7708. a. 25

(Architectural views, size: 105 × 85 mm).

BURGESS, James:

Indian Architecture: Letterpress by James Fergusson.

ASL; E 720.95 Fer. His

Vol. I 39563

Vol. II 39564

BURGESS, James:

Photographs of Mt. Abu & Dilwara: letterpress by James Fergusson.
ASL: 0 779.142. 109364

BURGESS, James:

Photographs of Architecture & Scenery in Gujarat and Rajputana: 17" × 13" Folio. Descriptive letterpress by James Burgess.
1874

(Photographs by Colin Murray, Bourne & Shepherd.)

PLB

COLE, Lieut. Henry Hardy:

Illustrations of Ancient Buildings in Kashmir: Prepared under the authority of the Secretary of State for India... from photographs, plans and drawings taken by the order of the Government of India.
– London. India Museum. 1870. In-4°

BML: 7705. g. 2

PLB

(With 44 prints by M. Burke of Murree and Peshawar during the fall of 1868 and reproduced "in carbon and are therefore permanent".)

COLE, Lieut. Henry Hardy:

The Architecture of Ancient Delhi, especially the buildings around Kutb Minar.

– London, The Arundel Society for promoting the Knowledge of Art. 1872. In- (with 25 prints by Woodbury and Autotype processes by Shepherd; size 280 × 206 mm and a plate with 4 little prints).

YLP

COLE, Lieut. Henry Hardy:

Illustrations of Buildings near Muttra and Agra, showing the mixed Hindu-Mahomedan Style of Upper India.

– London, India Office, 1873. In- (with 42 prints by the Rev. Simpson, Chaplain of Muttra, appointed by the North-Western Provinces Government to the task) Size 170 × 210 mm.

YLP

COUPER, Sir George Ebenezer Wilson:

Sketches and incidents of the Siege of Lucknow. From drawings made during the Siege by Clifford Henry Meham.... With descriptive notes by G. Couper.

– London, Day & Son, 1858. In-fol.

(Among the engravings from the sketches of Lieut. C. H. Meham, we find at the beginning of the volume, 8 albumen prints, attributed to Beato. Size: 255 × 295 mm.)

BML: 1781. c. 11

CRADDOCK, L:

The Viceroy at the Darbar Sahib, or particulars relating to their Excellencies Lord and Lady Ripon's Visit to the Golden Temple at Amritsar. 1884. In-

(The text is printed with a golden ink; the illustrations represent a group of personalities and an individual portrait of a Hindu.)

CUNNINGHAM, Major General Alexander:

The Stupa of Bharhut: Photographs by J. D. Beglar; 115 Woodburytypes illustrate the book, with a few maps and many drawings, (the last photograph was taken by Capt. Waterhouse.)

– London, 1879

MCL

PLB

DA CUNHA, Joseph Gerson:

Contributions to the study of Indo-Portuguese numismatics, by J. Gerson da Cunha...

– Bombay, Education Society's Press, Byculla, 1880. In-8°, 125 pp.

NLP: 8° Ox. 32

(In the beginning this was published in fascicules at the price of 2/6 d each.)

DEVAY, Fr.:

Journal d'un voyage dans l'Inde anglaise, a Java, dans l'Archipel des Moluques, sur les cotes meridionales de la Chine, a Ceylan, (1864) par Fr. Devay....

– Paris, Firmin-Didot fresres, fils & Cie, 1867. 2 vol., In-8°, 907 pp.

NLP: 8° Nt. 759

(With 4 plates, one of which is coloured and 2 photographs.)

DREW, Frederick:

The Jummoo and Kashmir Territories, a geographical account.

– London, Edward Stanford, 1875. In-8°

BML: 010058. ff. 16

(Only 4 prints made by the Woodbury process from negatives taken by Francis Frith).

DREW, Frederick:

The Northern Barrier of India: A popular account of the Jummoo and Kashmir Territories.

– London, Edward Stanford, 1877. In-8°

BML: 010058. ee. 40

(Like the preceding title, there are 3 prints in Woodburytype attributed to Francis Frith).

DIXON, Henry:

The Temple Town of Conjeevaram, 10 collodion prints, toned with gold chloride. In. fol.

MCL: 17 A 311

Early Photographs of Architecture and View:

Compiled by Henrik Bramsen, Marianne Brons and Bjorn Ochsner: Two albums with photographs mounted on thick China-paper, numbered in hand-writing on the mount, one containing 68 and the other 61 photographs. Some of them have the subject matter or signature or both inscribed on the picture itself. By Robertson, Beato, or both in company. Of these 49 photos pertain to India. Collodion-Salted paper. Late 1850s.

KBC

EASTWICK, Edward Backhouse:

The Kaisernamah i Hind, or Lay of the Empress. A poem in nine cantos, containing the History of the Princes in India, dedicated to Her Majesty the Queen, by gracious permission.

– London, Printed for private circulation. 1877-1882. 2 vol, In-fol.

BML: Tab. 1336. b. 1

(Vol. I, 3 Cantos with a translation in Persian verses by Amir Jan, the appendices being for the most part abridged translation from Hedikat-al-Alam by Mir-Alam. Vol. II is composed of cantos 4 & 5 with an Indian translation in verses by Kaviraj Shamaldas. The third volume, containing probably the end was not published).

FERGUSON, James:

One hundred stereoscopic illustrations of architecture and natural history in Western India. Photographed by Major Gill and des-

cribed by James Fergusson, FRS, MRAS.

– London, Cundall, Downes & Co., 1864. In-

FERGUSSON, James:

Tree and serpent worship, or Illustrations of Mythology and Art in India.... from the Sculptures of the Buddhist Topes at Sanchi and Amravate.

– London, India Office, 1868. In-fol.

(1st Edition preserved in New York Public Library, with 13 views taken by Lieut. Waterhouse and 19 others by G. Griggs. 2nd edition pub. in 1873 with an additional title and 53 albumen prints, 178 × 229 mm).

YPL

FERGUSSON, James & BURGESS, James:

The Cave Temples of India.

– London, W. H. Allen, Trybner, Stanford, Griggs, 1880. In-8°
XX-536 pp.

BML: 7708. t. 41

YPL

FERGUSSON, James:

The Rock-cut Temples of India. Illustrated by 74 photographs by Major Gill, described by J. Fergusson.

– London, 1864. In-8°

BML: 2356. c. 9

FERGUSSON, James:

Indian Architecture: 10 volumes, 1200 photographs. Compiled by James Fergusson (1870 ?) Michie, Bourne & Shepherd, (Colin Murray), Ross Thompson, W. Baker, Woodbury (?), Major Robert Gill, A. C. B. Neill, Dr. W. H. Pigou and Col. T. Biggs.

PLB:

The Ganges Canal:

– Roorkee, 1867. In-4°

The document has 32 albumen prints prepared by Lieut. Col. T. G. Glover.

GRAHAM, R. B.:

Photographic illustrations with description of Mandalay and Upper Burma: Expeditionary Force 1886-87.

– Birmingham, Humphry, 1887. In-

Fifty nine prints by the author.

YPL

GRIFFIN, Sir Lepel Henry:

Famous Monuments of Central India. Illustrated by a series of photographs by Lala Deen Dayal, prepared by the direction of Sir L. Griffin. With descriptive letterpress.

– London, Sotheran, Autotype Co. (1886 ?) In-4° obl.

BML: 1730. a. 3 (& 6) 2 ex.

(With 89 Autotype prints from negatives by Lala Deen Dayal, size about 380 × 205 mm).

The Hassanour Journal:

1870. In- 11prints 130 × 105 mm.

HAYES, James William:

The Maharaja's Tour. A Narrative of the Royal Progress, made by His Highness Chamarajendra Wodeyar Bahadur, Maharaja of Mysore, through the Western portion of His Dominions from November 1885 to January 1886.

– Bangalore, 1887. In-4°

(26 prints by Fred Arhle and Orr & Barton.)

HENDERSON, Dr. George & HUME, Allan O.:

Lahore to Yarkhand; incidents on the route and the national history of the countries traversed by the Expedition of 1870, under T. D. Forsyth, Esq., C. B. , by George Henderson and Allan O. Hume.

– London, Lovell, Reeve, 1873. In-8°, XIV-370 pp. fig., pl.

NLP: 4° 02n. 339

(Most of the illustrations are heliotype prints 174 × 98 mm; 26 landscapes and some portraits.)

HOPE, T. C. & FERGUSON, James:

Architecture of Ahmedabad.

– London, 1866. In-4°

(Photographer presumed to be Col. Biggs.)

Ibrahim Rozah at Beejapore:

Illustrated with photographs of architectural drawings. Cundall, Howlett and Downes.

In-4°

IMPEY, E. C.:

Delhi, Agra & Rajpootana: London, Cundall, Downes & C., 1865. An Album of 72 photographs of views of Delhi, Agra and

Rajpootana: Albumen prints, 8" × 6", in an album 12" × 8½"

IOL

Indian Traveller's Handbook: Part I. Being historical and descriptive Guide to the Principal places of interest between Calcutta and Mooltan.... Wyman's Handbooks. With a coloured map of India.

– Calcutta, Frederick Wyman & Co., 1873, In-

(With 6 lithographs or chromolithographs and 31 photographic prints. The Part II is announced under the title of "The Hill of Sanatoria".)

JOHNSON, William of the Bombay Civil Service:

The Oriental Races and Tribes, resident in and visitors to Bombay. A series of photographs with letter-press description by William Johnson.

– London, W. J. Johnson, publ. 1863-66. 2 vol. In-fol.

(The title of Vol. I is 'Gujarat, Kutch and Kathiawar' and Vol. II: 'Maharashtra or Maratha Country'. Together with 51 prints, 225 × 175 mm.)

BML: 1754. C. 35.

KINLOCH, Alexander Angus Airlie:

Large game shooting in Thibet and the North-West. Illustrated by photographs taken by Arthur Lucas, of Wigmore Street.

– London, Harrison, 1869. In-4°, 68 pp.

BML: 7206. d. 16

(With a map. 8 wood-engravings and 12 albumen prints. The 2nd and 3rd ed., respectively in 1885 and 1892 are illustrated by photogravure prints. The last ed. has for title 'Large game shooting in Thibet, the Himalayas and Central India'...)

– Calcutta, Thacker & Co., 1892. In-4° VIII-291 pp.

BML: 7906. i. 12

LYON, E. D.:

Note to accompany a series of photographs... to illustrate the Ancient Architecture of Southern India.... (Edited by J. Fergusson)

– 1870. In-8°

BML: 10056. c. 4

MACLEAN, Major:

Views of Lucknow; from sketches made during the Siege.

– London, 1858, In-
George Eastman House, Rochester
MARSHALL, William Elliott:

A Phrenologist among the Todas; or a Study of a primitive Tribe in South India. History, Character, Customs, Religion, Infanticide Polyandry, Language, by William E. Marshall.... Illustrations by the Autotype process.

– London, Longmans, Green & C., 1873, XX-271 pp., fig., pl.

NLP: 8° 02k. 682

(With 13 plates; Views and portraits, some by Bourne & Shepherd, Simla).

MITRA, Rajendralala:

Buddha Gaya; The Hermitage of Sakya Muni, by Rajendralala Mitra.

– Calcutta, Bengal Secretariat Press, 1878. In-4°, XV-257 pp., pl.

NLP: Fol. 02k. 740

YPL

(With 12 prints in Autotype process, various sizes.)

MITRA, Rajendralala:

The Antiquities of Orissa, by Rajendralala Mitra...

– Calcutta, Newman, 1880, 2 vol. In-fol.

NLP: Fol. 02k. 772

CNL

Ravenshaw College, Cuttack

(The date needs to be corrected: 1875-1880. In Vol. II are present 36 prints identified as 'Collotypes from negative by J. H. Ravenshaw.)

MUIR, Sir William:

Agra in the Mutiny, by Sir William Muir.

– (SI) privately printed, 1896. In-4°

(The author was the Chief of the Intelligence Service residing at Agra with a certain Dr. John Murray, who is the author of the photographic documents, 3 of which were chosen to prepare platinum prints.)

Nagpur and Ambajerry Water works – Papers relating to the project

– Nagpore, Printed at the Public Work Press, July 1873. In-

(This is a series of reports made between 1868 and 1875, certain of

which bear the name of A. R. BINNIE, Public Works Department, Central Provinces, with a map and 5 photographic prints.)

NIXON, H. J.:

Album of Views in His Highness the Nizam's Dominions. Photographed by H. J. Nixon, Secunderabad, Dekkan.

– London, Stereoscopic & Photographic Company (nd). In-fol.

(On the front cover is another title: "Photographs of Indian Scenery". With 14 prints 190 × 115 mm, pasted on cards 405 × 330 mm representing "the Golconda Tombs".)

OAKELEY, Richard Banner:

The Pagoda of Hallibeed, by R. B. Oakeley, 1859. In-fol. 13" × 20", 56 albumen prints of 8" × 11" from calotype negatives. Descriptive letterpress by R. B. Oakeley.

MCL:

PLB:

OSBORNE, T. M.:

India, Egypt and Malta. 1875 (?) In-
The People of India:

A Series of Photographic Illustrations with descriptive letterpress of the Races and Tribes of Hindustan, originally prepared with the Authority of the Government of India, and reproduced by Order of the Secretary of State for India in Council.

– London, W. E. Allen & Co., J. Forbes Watson & John Kaye ed. 1868-75 8 vol. In-4°

(Together with 468 photographic prints: Among the authors are J. C. Dannenberg, Lieut H. H. de Montgomery, Rev. E. Godfrey, Lieut. W. W. Cooper, Major Houghton, Capt. H. C. McDonald, J. Mulheren, Capt. Oakes, Rev. G. Richter, Shepherd & Robertson, Dr. B. Simpson, Dr. B. W. Swizer, Capt. H. C. B. Tanner, Capt. C. C. Taylor and Lieut. Waterhouse.)

PHILLIPS COLLECTION:

52 Albumen photographs of varying dimensions, mounted on 16" × 20" boards. 38 of them by Samuel Bourne. Presented by Mrs. J. C. Phillips in 1910.

PLB:

Photographs of Western India:

Architecture of Dharwar & Mysore – 16" × 20" in-fol. 1861.

Photographs by Dr. W. H. Pigou, Capt. T. Biggs, A. C. B. Neill;
Letterpress by Meadows Taylor and James Fergusson.

PLB:

Rajapakse Charitaya:

– Ceylon. 1892. In-4°

(The text printed in English and Sinhalese, with a portrait in albumen process).

Report of the Census of Marwar:

– Jodhpore. Published by Order of the Marwar Durbar, 1894. 2 vol. In-fol.

(Title of Vol. II: The Castles of Marwar, with 149 mounted albumen prints.)

ROBERTSON & BEATO:

See Early Photographs of Architecture and Views.

RUSSELL, Sir William Howard:

The Prince of Wales' Tour. A Diary in India, with some account of the visit of His Royal Highness to the Courts of Greece, Egypt, Spain and Portugal, by William Howard Russell, with Illustrations by Sydney P. Hall...

– London, Sampson Low, Marston, Searle and Rivington, 1877. Gr. In-8° XXXIX-618 pp. Portraits, fig., pl. & map.

NLP: 4° No. 3088

(The frontispiece is a portrait of the Prince: 115 × 85 mm by Lock & Whitfield.)

SCHLAGINWEIT (Brothers):

(Note: All the five brothers were amongst the famous explorers travelling in Asia, in the Dekkan, in the Himalayas and in Turkestan, where, in 1857, Adolphe was killed. Hermann & Robert published in English the results of a Mission accomplished for the East India Company).

Results of a scientific Mission to India and High Asia, undertaken between the years 1854 and 1858, by the Order of the Court of Directors of the East India Company, by Hermann, Adolphe and Robert de Schlaginweit...

– Leipzig, F. A. Brockhaus (1861-1866). 4 vol. gr. In-4°, fig., pl. maps.

NLP: Fol. Nt. 109

SEWELL, E. J. & NELSON, J. H.:

A brief account of some of the Principal buildings of Madras.

– Madras, (1875). In-8°

(Probably printed for private circulation on the occasion of a visit by H. R. H. Prince of Wales).

SIKANDAR BEGUM, Nawab of Bhopal:

A Pilgrimage to Mecca, by the Nawab Sikandar Begum of Bhopal. Translated from the original Urdu, and edited by Mrs. Willoughby Osborne. Followed by a historical sketch of the reigning family of Bhopal, by Lieut. Col. Willoughby-Osborne, C. B. ... and an appendix translated by the Rev. William Wilkinson.

– London, W. H. Allen, 1870. In-8°

BML: 10076. dd. 11

(with 11 reproductions by the Autotype process from negatives made by F. Fitzjames and Capt. Waterhouse, of various sizes, being portraits and landscapes.)

Sind Photographs:

73 photographs of Notables of the province of Sind, Tribes, families and classes of people, and, Trades, professions and callings. Of these 50 are by Capt. William Robert Houghton and the rest 23 by Lieut. Henry Charles Baskerville Tanner.

1861-1862, Albumen prints 6" × 4", mounted in an album 12" × 6", hard bound.

ASL: 0 779-09547 Sin 140743

TASKAR, Sohrabji Kuvarji Jivaji:

Persian poems in praise of the Auspicious New Year's Day of the Parsis.

– Bombay, Education Society, 1881. In-

(This work contains 9 portraits, size: 95 × 65 mm.)

YPL:

TASKAR, Sohrabji Kuvarji Jivaji:

Persian poems in praise of Sir M. Elphinstone Grand-Duff, Governor of Madras, Sir James Fergusson, Governor of Bombay... Sir F. H. Souter... J. J. Asa... S. D. Karaka...

– Bombay, Education Society's Press, Byculla. Printed in Gujarati and English, 1882. In-

(With the photographic portraits of the recited personalities.)

YPL:

TAYLOR, Col. Philipp Meadows & FERGUSON, James:

Architecture at Beejapoor... photographed from drawings by Capt. P. D. Hart, A. Cumming... and on the spot by Colonel Biggs... and the late Major Loch... with historical and descriptive memoir by M. Taylor... and architectural Notes by J. Fergusson...
– London, 1866. In-fol.

BML: 1735. g. 3

TAYLOR, Col. Philipp Meadows & FERGUSON, James:

Architecture in Dharwar and Mysore. Photographed by Dr. Pigou, A. C. B. Neill and Colonel Biggs. With a historical and descriptive memoir by M. Taylor and architectural notes by J. Fergusson.

– London, 1866. In-fol.

BML: 1735. g. 1

T. B. H., R. A.:

The Griffinage of the Honorable Newman Strange, and Indian Story in twentyone episodes, each with chorus, by T. B. H., R. A., Photographed from the original drawings by Hogarth Jun.

– London, 1862. In-4° obl.

BML: 1754. b. 19

With 21 albumen prints from paintings.

TEMPLE, Sir Richard:

Journals kept in Hyderabad, Kashmir, Sikkim and Nepal, by Sir Richard Temple... Edited with Introduction by his son, Richard Carnac Temple... with maps and illustrations.

– London, Allen, 1887. 2 vol. In-8°, pl, Fac-sim., maps with a portrait of Sir Salar Jung. Size 115 × 90 mm

NLP: 8° Nt. 2006

TIMES OF INDIA DIRECTORY:

One photographic portrait as the frontispiece, 1884

ASL

TOMBAZI. N. A.:

An Account of a photographic expedition to the Southern Glaciers of Kang-Chenjung in Sikkim Himalayas, by N. A. Tombazi.

– Bombay, 1925. In-4°

(Only 125 copies were printed, all signed by the author, with 62 gelatine-bromide prints mounted 2 to a page, with a photographic map, as a slip-in in an envelope at the end of the book.)

TRIPE, Captain Linnaeus:

Photographs of the Elliot Marbles and other subjects, in the Central Museum, Madras, by Capt. L. Tripe, Government Photographer.

– 1858?

MCL: 17 A 311

The preface bears “Bangalore, June 1859”, with 159 prints on dry collodion plates, gold toned.

TRIPE, Captain Linnaeus:

Photographic Views in Madura, by Capt. L. Tripe, Government Photographer, Madras Presidency.

1858.

Part I & II with descriptive letterpress by Martin Norman, MCS.

MCL: 17 A 311

ASL: 0 779.95482 109559 I & II

CAC:

Part III with descriptive letterpress by Martin Norman, MCS

MCL: 17 A 311

ASL: 0 779.95482 109560 III

CAC:

Part IV with descriptive letterpress by Rev. W. Tracey.

MCL: 17 A 311

ASL: 0 779.95482 109561 IV

CAC:

Stereographs of Madura, taken by Capt. L. Tripe... with descriptions by Rev. W. Tracey.

– London, J. Hogarth, 1858. In-8°

BML: 10058. bb. 26

TRIPE, Captain Linnaeus:

Photographic Views of Tanjore & Trivady, by Capt. L. Tripe, Government Photographer, Madras Presidency.

1858.

With descriptive letterpress by Rev. G. U. Pope.

ASL: 0 779.95482 109371

MCL: 17 A 311

TRIPE, Captain Linnaeus:

Stereographs of Trichinopoly, Tanjore and other places in their neighbourhood, taken by Capt. L. Tripe.

– London, J. Hogarth, 1858. In-8°

BML: 10058. bb. 26

TRIPE, Captain Linnaeus:

Photographic View of Poodoocottah.

No descriptive letterpress, but there is an index of the photos by titles 1858.

MCL: 17 A 311

ASL: 0 779.95482 Tri/Pho 140731

TRIPE, Captain Linnaeus:

Photographic Views of Rayakottah

With descriptive letterpress by Boswell

MCL: 17 A 311

Views of H. H. Nizam's Dominions:

– Hyderabad, Dekkan, 1888. In-

95 Albumen Prints by Lala Deen Dayal.

WATSON, James Forbes:

The Textile Manufacturers and the Costumes of the People of India.

– London, Eyre & Spottiswoode, Wm. H. Allen & Co., 1866. In-4°
(The authors cited are: Dr. Simpson, J. A. C. Dannenberg, W. Griggs, R. H. Montgomery, Lieut. Tanner, Captain Houghton, Lieut. Macdonald and W. Johnson: 9 prints 260 × 205 mm. In certain copies, the prints are hand-coloured. There is another edition;

– London, Printed for the India Office, Wm. H. Allen, 1867. In-4°

WATSON, James Forbes, & KAYE, Sir John William:

The People of India. A Series of photographic illustrations with descriptive letterpress of the Races and Tribes of Hindustan, by Colonel Meadows Taylor, originally prepared under the Authority of the Government of India and reproduced by the Order of the Secretary of State for India... Edited by J. F. Watson and J. W. Kaye.

– London, India Museum, W. H. Allen & Co., publishers of the India Office, 1868-75, 8 vol. In-4°

BML: 2354. h. 5

(See comments for “People of India” hereinbefore.) Certain views in this publication are present in the preceding work.

WILSON, Francesca Henrietta:

Rambles in Northern India with incidents and description of many scenes of the Mutiny, with 12 large photographic views, By Francesca H. Wilson.

– London, Sampson Low, Marston, Low & Searle, 1876. In-4° 87 pp.

BML: 10057. f. 19 & PLB:

(The prints were made by the Carbon process.)

WHEELER, J. Talboys: History of Imperial Assemblage at Delhi: 10" × 12".

Twenty four Woodbury photographs, by Bourne and Shepherd 5" × 7"

PLB:

WRIGHT, Charles:

A Missionary Album of India and Kaffraria.

– Edinburgh, Photographed, printed and published by Charles Wright, 1870. In-4°

(15 albumen prints, being views and portraits.)

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